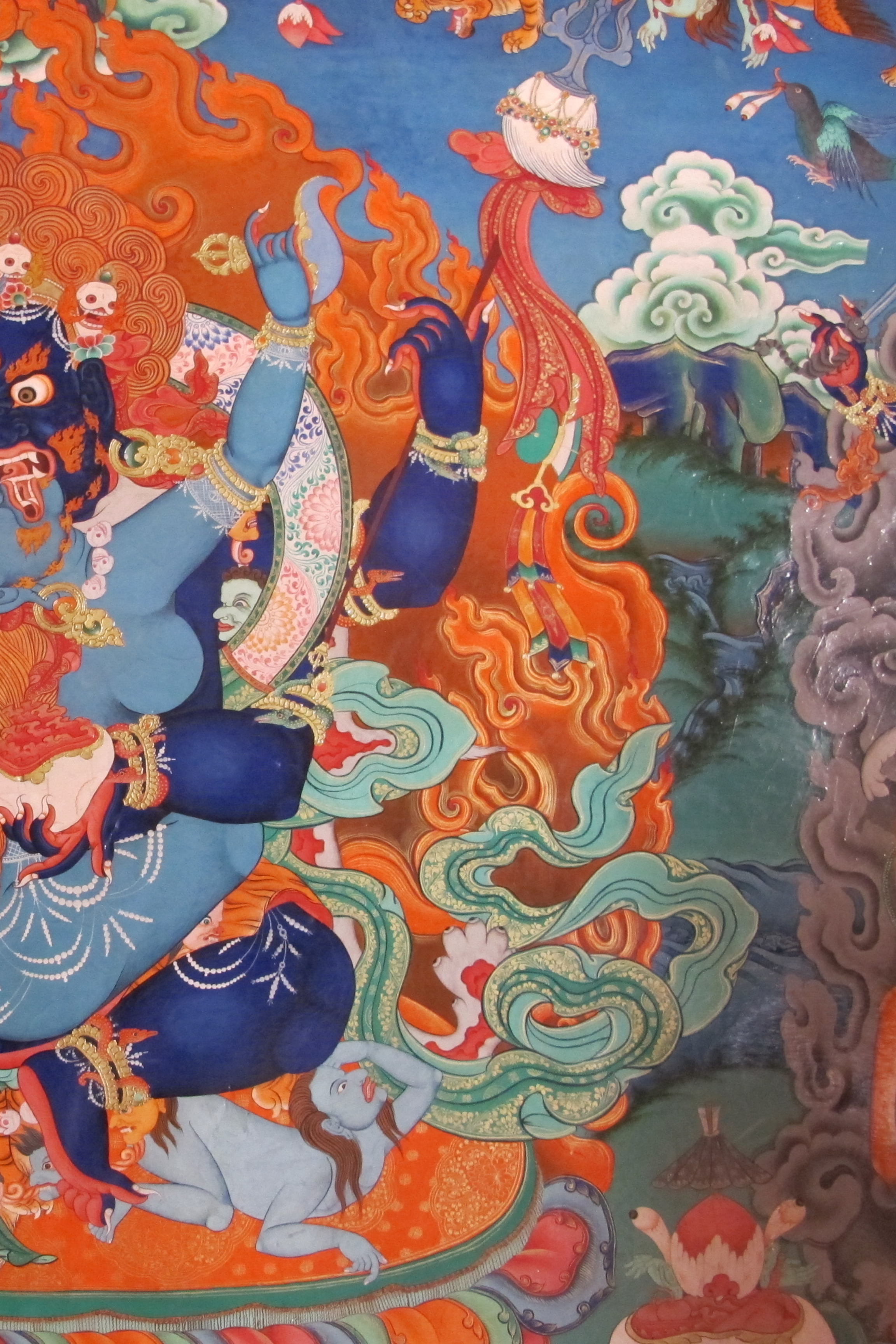
# Færie Tales & Folklore

*A Roleplayer's Guide to the Mythological Earth*

Morgan Tilden Corey



”Lo I the man, whose Muse whilome did maske,
As time her taught, in lowly Shepheards weeds,
Am now enforst a far unfitter taske,
For trumpets sterne to chaunge mine Oaten reeds,
And sing of Knights and Ladies gentle deeds;
Whose prayses having slept in silence long,
Me, all too meane, the sacred Muse areeds
To blazon broade emongst her learned throng:
Fierce warres and faithfull loves shall moralize my song.

Helpe then, O holy Virgin chiefe of nine
Thy weaker Novice to performe thy will;
Lay forth out of thine everlasting scryne
The antique rolles, which there lye hidden still,
Of Færie knights and fairest Tanaquill,
Whom that most noble Briton Prince so long
Sought through the world, and suffered so much ill,
That I must rue his undeserved wrong:
O helpe thou my weake wit, and sharpen my dull tong.

And thou most dreaded impe of highest Jove,
Faire Venus sonne, that with thy cruell dart
At that good knight so cunningly didst rove,
That glorious fire it kindled in his hart,
Lay now thy deadly Heben bow apart,
And with thy mother milde come to mine ayde;
Come both, and with you bring triumphant Mart,
In loves and gentle jollities arrayd,
After his murdrous spoiles and bloudy rage allayd.”

**The Færie Quenne - Edmund Spenser, 1590**

# Færie Tales & Folklore

## *A Roleplayer's Guide to the Mythological Earth*

### By Morgan Tilden Corey

The contents of this tome are dedicated to my son, Revan Tilden Lee Corey. I can only hope that through these pages, he may come to know more about his highly peculiar, if not completely daft father.

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* *Read these whole sections or individual sub-sections first.*

# A Labor of Love…

Without a nearly impossible group of friends, acquaintances, and perfect strangers, I would have never had the chance, nor the fortitude to finish this little tome. I am very grateful to my critics who helped improve the work, those who guided me through improving its layout and production, and to those online who helped me edit the blasted thing!

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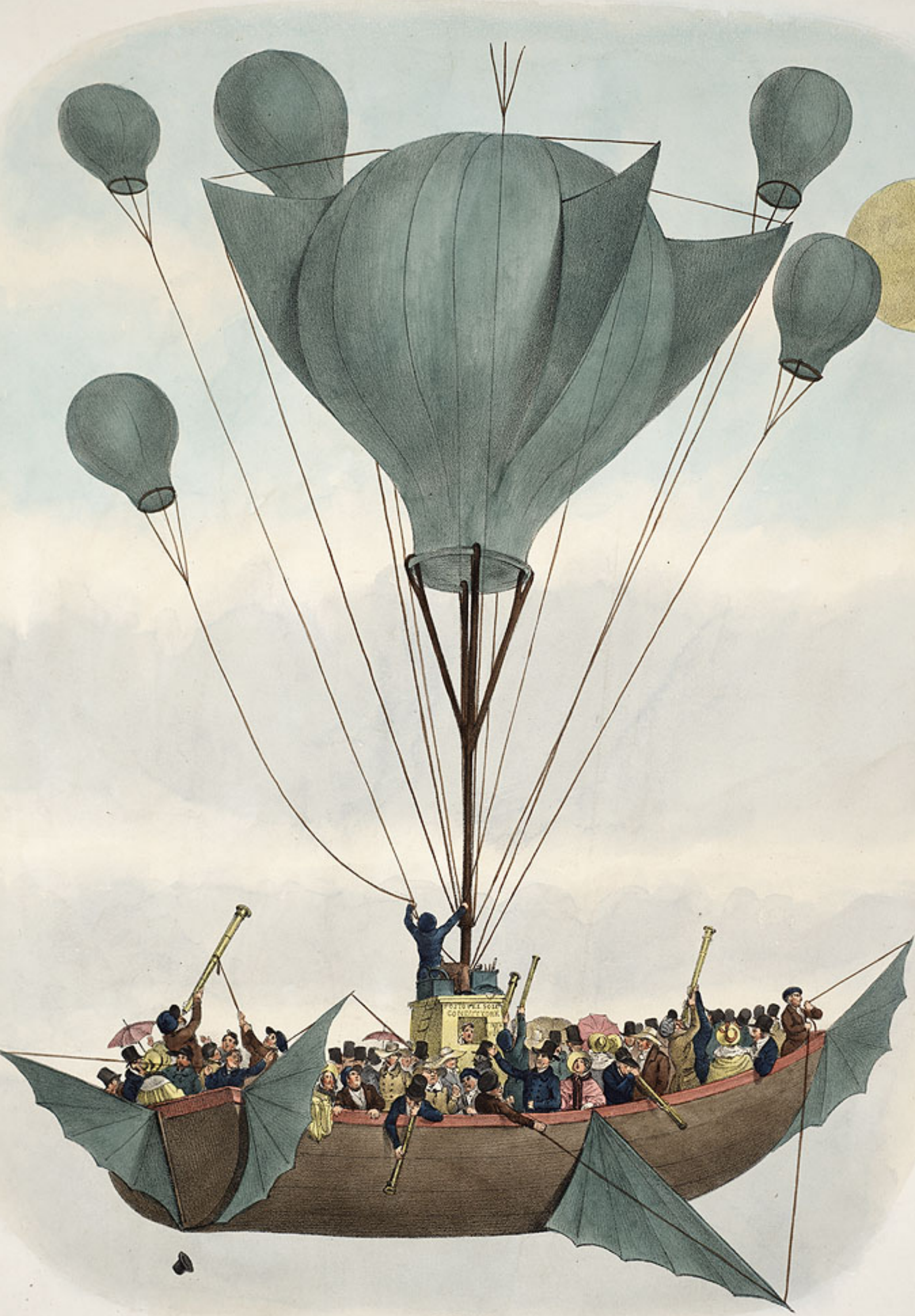
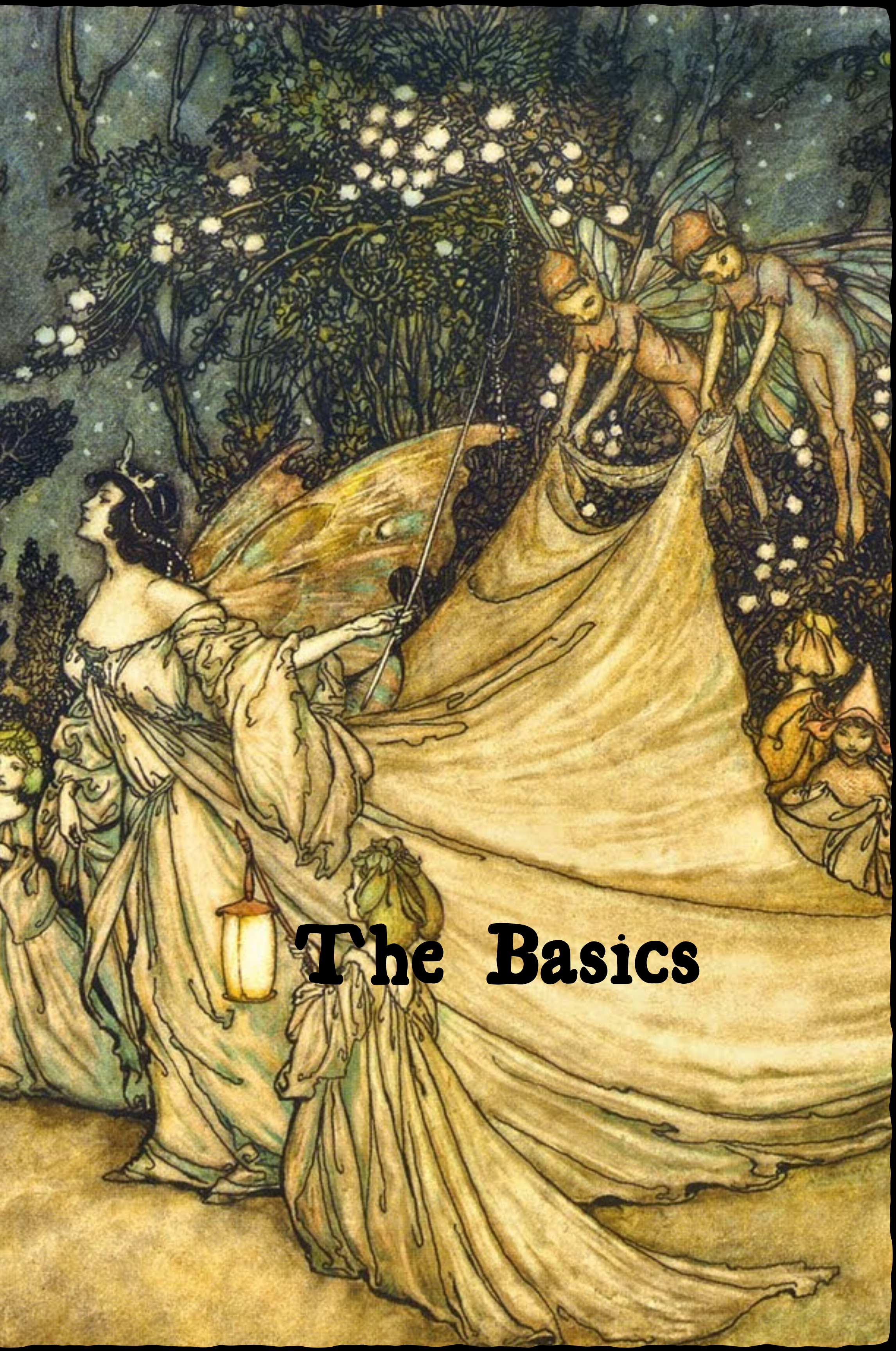
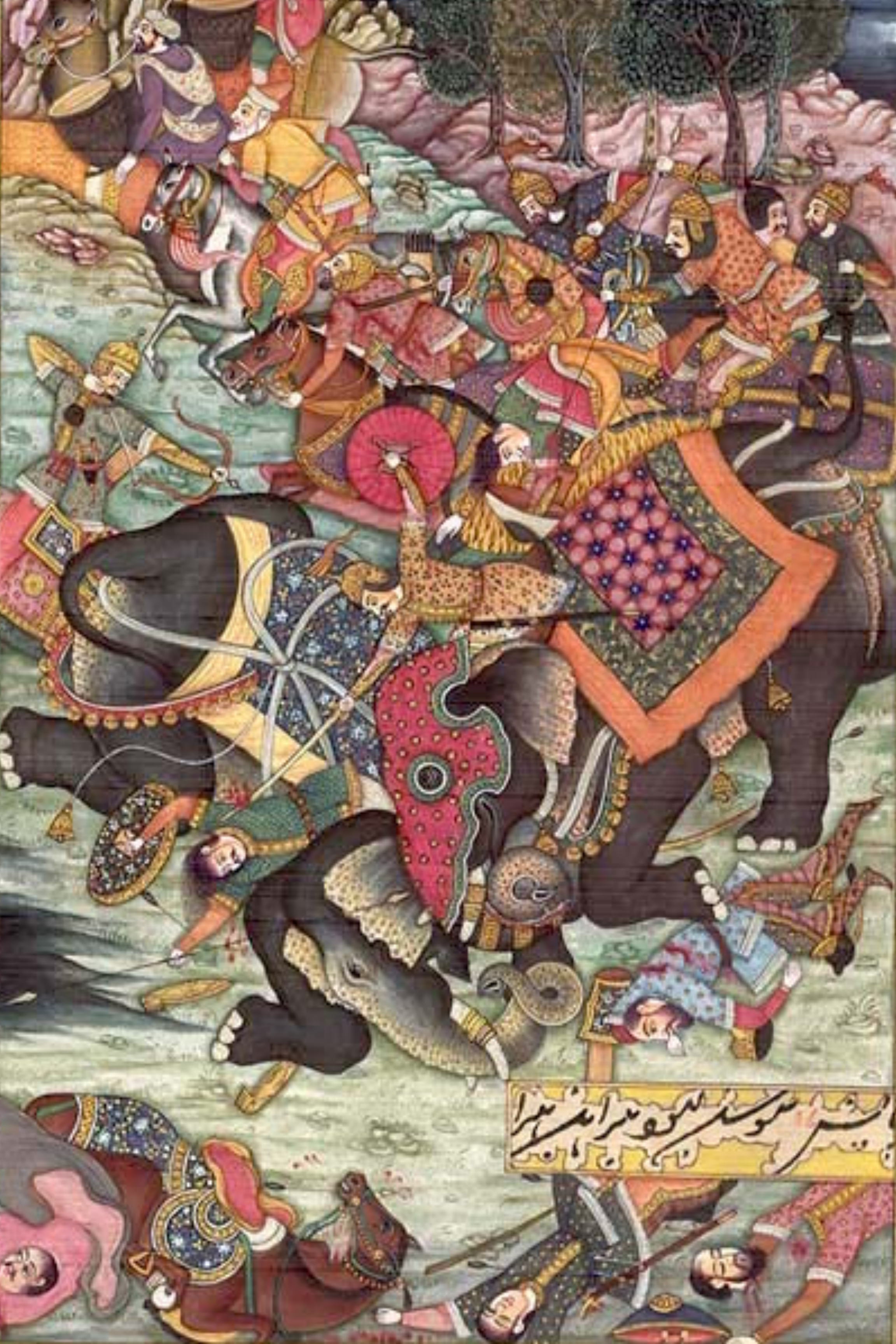


# The Basics





# Warning

This game deals with topics some may find difficult. For all potential readers, I urge you to consider a few points before going forward. If any of these are a bother to you, your morality, or your sensibilities, I would simply ask you to put this volume down with haste and not look back, Lest ye be turned to salt!

The following is a list of possibly contentious ideas which are raised within these pages.

- *Atheism.* Færie Tales & Folklore makes the assumption that there are no actual gods. Rather, the Earth and her common men have been exploited by spirits for greater temporal control since man rose from the great primates. Care has been taken not to be directly insulting to the modern faiths of men beyond this view. The lack of deities is an important theme within the presented setting.
- *Dark Magic.* The world presented herein is rife with both benevolent and malevolent magical forces. Some of what is presented ventures into the religious sacrifice of animals or men, and is thus inappropriate for a younger audience.
- *Intoxication.* Drugs and their effects are detailed within. It is a portion of human life throughout history and in the world of Færie Tales & Folklore, there is even purpose for intoxication. As with "dark magic" above, some of the material is intended for an adult audience.
- *Violence.* This game is built upon the core of a historical war gaming engine thus, battle and nearly all other forms of violence are likely to appear within. There are many systems that focus less on combat, this is not one.
- *Gender Reference.* In most places, the terms man or men have been used as the common term for people. This was done for historical reasons, the intent was not to offend.

# Foreword

Within these pages are a set of rules used to play a game. As with many games of its type, this game seeks to accomplish a seemingly impossible task, it has tried to make sense of the fantastic. If one follows the rules and guidelines presented, it is possible to engage in a proper, ordered foray of mythical proportion. In truth, the rules of this game are equally likely to seem rather daft.

Drawing inspiration from early fantasy roleplaying games, as well as miniature war gaming, these rules can be complex and often subjective. There are ample tables and nested systems to fill a wide range of needs. Furthermore, almost any aspect of the game can be randomized and thus utilized swiftly in times of limited preparation. However, all of these rules and systems are not an end themselves, they are a means to an end.

Færie Tales & Folklore was created to explore the historical and mythological traditions of our collective ancestry. It seeks to utilize the ubiquitous nature of either topic to conjure forth an immediately understandable setting. Many of the tales from these historic and mythic stories occurred in places near where we live, or they can be viewed in photographs and video. We can perform exhaustive searches and studies on all matters of our past. Each of these tools aids in our ability to visualize, and thus relate to both our history, as well as the stories that shall be told through playing this game.

Our history and mythology is equal, if not greater, in scope and majesty then the best of modern fiction. Such tales have often shaped our deepest thoughts and values. In earlier days we would gather around fires or within dingy taverns to tell such tales. This volume hopes to rekindle this tradition, as the true purpose of most games, is to bring people together.

# The Beginning

Færie Tales & Folklore is a set of rules intended to provide a group of players the ability to simulate battles of historical fantasy and engage in narrative roleplaying within a historical fantasy setting. If you have played either type of game prior to this, many of the rules contained herein should be of a familiar tone.

If you are not familiar with playing either type of game, one of the first things to establish is a working vocabulary of the common vernacular such games use.

## Polyhedral Nomenclature

As with many similar games, Færie Tales & Folklore makes use of a variety of unusual die and other methods of random number generation.

**D2:** If a roll requires a d2, simply flip a coin. Heads equals 1 and tails equals 2. This is used for rolls against even odds.

**D3:** The easiest way to roll a d3 is to use a standard six-sided dice and treat 1-2 as 1; 3-4 as 2; and 5-6 as 3.

**D4:** A four-sided die which resembles a small pyramid. If rolled, the same number at the top of the three upright faces. This number is the result.

**D6:** A standard cubic random number generator.

**D8:** A die composed of two pyramids set bottom to bottom.

**D10:** An unusually shaped die, labeled from 0-9. The 0 is commonly be read as a 10.

**D12:** A larger die composed of pentagon faces.

**D20:** One of the most commonly used die types in the rules. A d20 is a larger die with triangular faces.

**D100:** A less commonly used “die”. The d100 actually uses two d10s rolled in tandem. When rolled one die serves as the tens and one die the ones of a two digit number. If both dice read “0” then the result is a 100. Some d10s are numbered to be either the tens or ones place, in other cases a player is required to state before the roll which is to serve which place.

**Note:** If a number listed before a die type, such as 3d6, roll that number of the listed die type.

## A Glossary of Terminology

These terms appear frequently within the rules, and should be understood before continuing.

**Adventure:** When playing a narrative style game, the current quest or long term objective is often called an adventure. An adventure may often span more than a single session of game play (such as an evening’s gathering).

**Attribute:** The quantification of a character’s natural ability in one of six main areas. Attributes measure such factors as: quickness, endurance, likability, mental acuity, etc.

**Campaign:** A series of linked adventures. A campaign spans a large number of game sessions and is likely to occur over the course of months, or years. The campaign is the largest adventuring format used in roleplaying.

**Character:** The dramatis personæ a player takes to be their representation in the game world. A character almost always has a real person making its choices.

**Class:** The term class can have multiple meanings in Færie Tales & Folklore. It can refer to a character's function (such as fighting-man or magic-user). It may also pertain to relative combat ability (such as a light footman or medium horseman). It could also refer to armor or weapon class.

**Combat Roll:** A d20 roll used to determine the success of an attack. If a player is allowed an additional die, it can be seen as an additional attack or a more powerful single attack depending upon the situation or narration.

**Company:** A small group of private adventurers, mercenaries or soldiers. This term is commonly used during war games.

**Creature:** Animals, monstrous beasts, and spirits are both examples of creatures within the game. Otherworldly creatures are encountered less often during play then animals or men.

**Engagement:** A single battle, usually of a grand scale.

**Experience (XP):** An abstract measurement used to gauge a characters advancement toward greater skill.

**Hits:** A numeric value indicating the total punishment a given character or creature is able to withstand before it gives in to unconsciousness and eventually death.

**Level:** This term generally refers to the acquired abilities of a character. Level is improved through acquiring experience.

**Non-Player Character (or NPC):** A character, encountered commonly in narrative games, who would usually be controlled by a player but is instead guided by whoever is acting as the narrator. A non-player character is often used to advance the narrative or act as an information source.

**Narrative Play:** A style of war gaming where some form of ongoing story ties the adventures and game sessions together. Narrative play is commonly referred to as roleplaying. Each player is responsible for narrating all actions or reactions their character makes.

**Party:** Similar to a company, though more often used during roleplaying sessions or cooperative narration.

**Save:** One or more ability checks made to determine if a character suffers an unfortunate fate. A save often precedes a dangerous or unpleasant effect.

**Scale:** The scale of the game varies depending upon where a scene occurs. Outdoors, 1 hex equals 5 miles and in combat 1" is equal to 10 yards. Indoors, or in other confined spaces, 1" equals 10 feet.

**Turn:** A turn in relation to game time is equal to: 1 minute in combat; 10 minutes in interior movement and exploration; or 1 day in overland and sea travel.

**Unit:** This represents a group of soldiers or other, less skilled troops. A unit generally functions as a single entity.

**War Game:** A game format often devoid of narration used to simulate large engagements within a predefined setting.

## An Inspection of Troop Types

There are several different troop & unit types that are often mentioned within the rules. These types or classes of unit are: light, heavy and armored footmen; as well as light, medium and heavy horsemen. The name denotes certain equipment and thus the effectiveness of a given troop or unit. Each of these troops or units is detailed below. A horseman cannot use long bows or heavy crossbows.

**Light Footman:** A light footman dons no greater than leather armor and bears no shield. Weaponry is likely to consist of: hand axes, swords or spears.

**Heavy Footman:** A heavy footman dons leather and bears a shield, or wears mail without the aid of a shield. Weaponry is commonly: battle axes, pole weapons or great swords.

**Armored Footman:** An armored footman dons chain or plate and bears a shield. Weaponry is likely a combination of arms common to both light and heavy footman.

**Light Horseman:** A light horseman rides upon a riding horse, which is either unarmored or bears only simple padded barding. The rider is commonly equipped as a light footman.

**Medium Horseman:** A medium horseman rides upon a light warhorse, that bears either leather or mail barding. The rider is commonly equipped as a medium footman.

**Heavy Horseman:** A heavy horseman rides upon a heavy warhorse, bearing mail or plate barding. The rider is often equipped as either an armored or heavy footman.

## Democracy & Rule Zero

The rules of any game can be modified. After all, the players are simply playing a game. However, maintaining a sense of fair play is very important in any game, especially so in such games of imagination as fantasy war gaming and roleplaying. In many roleplaying games, there is a rule often referred to as Rule Zero. This rule states that the rules of the game may be modified as the referee or narrator sees fit. In Færie Tales & Folklore, this is handled a bit differently.

**Narrative Democracy:** In a narrative style game, changes of little effect on the game's structure, such as a spell conjuring smoke instead of mist, are of no consequence and can be made without much ado. Any alteration that can make a noticeable change to the structure of the rules, even if subtle, should be put to a vote of all the players. In such situations, all players must be unanimous in their opposition to a change suggested by the player acting as the narrator or referee.

**The War Council:** In a war game match, the use of a vote is very similar to that of narrative democracy. The only real difference is any rules modification of consequence only requires a majority to be allowed for the span of the current session.

**Enjoy the Game:** Keep in mind, a game is intended to be fun and enjoyable. When it ceases to be either, it can become tedious for the players (if not downright irritating). Such situations should be avoided. If certain rules are causing true duress in a group of players, amend the rules to avoid the conflicts. When changes made lead to later issues, you can always rollback the change. The players of Færie Tales & Folklore should not allow the rules to destroy their enjoyment of the game, nor cause undue conflict.

# Three Methods of Play

The game of Færie Tales & Folklore is structured for three basic styles of play. First is to use the rules as a system for simple war gaming. Second is to use these rules for a more story-driven style of narrative roleplaying. Third is a form of cooperative storytelling/world building, where all players take turns acting as narrator or referee. Each style of play receives greater detail below.

## The War Game

This is the most simplistic use of the rules provided, and they often require the least preparation. Players in this game format compete in simulations of historical fantasy battles, and an ongoing narrative is not required to stage the conflict. In such games, simply follow the pertinent rules in a given situation and play the simulation through to its end.

**Player Weighted:** The biggest difficulty in a war game is that all the players should have a reasonable understanding of the rules. A new player can be guided through a game session by another player to familiarize them with the rules, though this should not become common.

**Setup:** Players settle on a total value of units involved in the battle, as well as a map upon which the battle takes place. After this is decided, the units are placed upon the map by the players, in an ordered and reasoned way. All of a player's characters, creatures, and units must be placed before the battle begins. At this point, simply follow the "Rules of Engagement" to the conclusion of the conflict. In a classic war game there is no character evolution as they are chosen from the beginning based on their value.

## The Narrative Tale

This type of game is what most refer to as roleplaying, and it is the basis of many games which followed the creation of the genre in the mid to late 1970s. In a narrative style game, a player creates a specific alter ego or character who is their avatar in the tale being told. One player takes the role of the narrator or referee, and begins to tell the players a story. The players react to the tale being told and the cycle continues for the life of the campaign.

**The Referee's Role:** In narrative games, a player is chosen to act as both arbiter of the rules, as well as narrator of the ongoing tale being told. This player takes on the role of all NPCs (or non-player characters) encountered during a game, along with being responsible for all of the tactics used by the foes of the other players during battle. Since the player acting as the referee or narrator does not always portray a character, they do not gain experience.

**When & Where:** It becomes of greater importance to define both the chronological era and geographical area in which a game is set. Further, as part of a narrative story, it is wise to define why the characters have formed a group and what they are seeking to accomplish. This provides a framework for the collective storytelling which is to follow. The rules presented here allow adventure around much of the globe, and across a range of history from the Bronze Age, before the classical Greek era, through the Renaissance of Europe and beyond. Within this span of time and location, only minor alterations need to be made to existing rules.

**Experience:** Players in a narrative game gain experience to reflect the evolution of their character's skills and abilities.

## Cooperative Narration

The final style of play for which Færie Tales & Folklore may be used is in a form of cooperative narration. Players in this type of game each take turns as simple players and as the narrator or referee. Such games require that each player is very familiar with both the rules and the chosen setting. The advantage of cooperative narration is that each player becomes more invested in the ongoing tale by directly shaping it.

Cooperative narration closely follows the standard narrative or roleplaying game format. The current narrator describes the situation at hand, and the remaining players are then allowed to react to the narration. At certain predefined points, the player who is acting as the narrator hands off the task to one of the other players and the process repeats.

**Setup:** This style of game requires a few additional steps before play begins to help facilitate a smoothly functioning campaign.

- All players must agree upon the era in which the game is set, along with a location. It is also wise to acquire a good map of the area where the narrative begins.
- Each player places their character's residence on the map and the players determine how each of their characters are connected or what relationships exist within the group.
- Players divide up the creature categories (including men, but not animated objects or walking corpses) to determine who acts as referee for each category during random encounters.
- Each player should also create some form of major villain drawn from creature choices given them in the step above. This villain acts is the player's main antagonist when they are acting as the game's narrator.
- Players may wish to determine if they are going to create some prepared storyline or use the random adventure rules.

**Changing the Narrator:** All the players should decide when it is appropriate to change narrators during the course of the game. Since each player controls a certain number of creature categories, encounters with particular creatures may cause a temporary change in the narrator. This only affects random encounters in most games, thus it is necessary to decide when to change the current narrator aside from such occurrences. The following are some simple ideas.

- At the end of each major encounter. This is most useful in sandbox style open exploration games.
- With the completion of a minor plot line. This is useful in narrative games which feature multiple plot lines or a series of events best experienced without interruption.
- When there is an appropriate lull in the action, combined with a good point to take the story another direction. If possible, this is usually the easiest method to use.

**Characters & Narrators:** There are several ways to deal with characters that belong to the current narrator. To keep things fair, these characters should not be available when the player who controls them is acting as the narrator.

- Find a narrative out for the characters involved and any NPCs the player controls, examples such as "Sir Drake and his hussars are off scouting ahead–" or possibly "Your company lost track of one another in the woods–" are all acceptable narrative outs.
- Find a narrative out for only the character involved, while allowing NPCs usually controlled by the narrating player to be controlled by another. Having a character otherwise disposed is an effective way to utilize this idea.
- Allow another player to control both the characters and NPCs of the current narrator. This method takes a good amount of trust, but is often the easiest to narrate.

**The Sandbox:** Using the rules in this book, it is possible to randomize almost any portion of the adventuring process. Everything from what type of terrain exists in a hex, to the types of encounters, may all determined by the dice. In this way, quickly creating a story or encounter for the other players in a group can be handled swiftly by the narrator. Of course, a narrator is free to choose such details themselves if desired. This option can allow a game to continue through a change of narrators even when there is a lack of preparation.

**Experience:** All players involved gain experience. Any player who serves as a narrator gains the same amount of experience as the character who gained the least, though bonuses from high attributes are applied individually.

**Loot & Treasure:** All monetary gains by the players should be distributed in equal shares in this style of game. Players should be allowed to trade their monetary gains for fantastic or magical items at the time such gains are found. Any such trades are decided upon by each player, and the results are determined randomly. Players are then free to trade found items if they so wish.

## Additional Materials

A proper game session requires certain special items and other sundries to assure a proper good time is had by all.

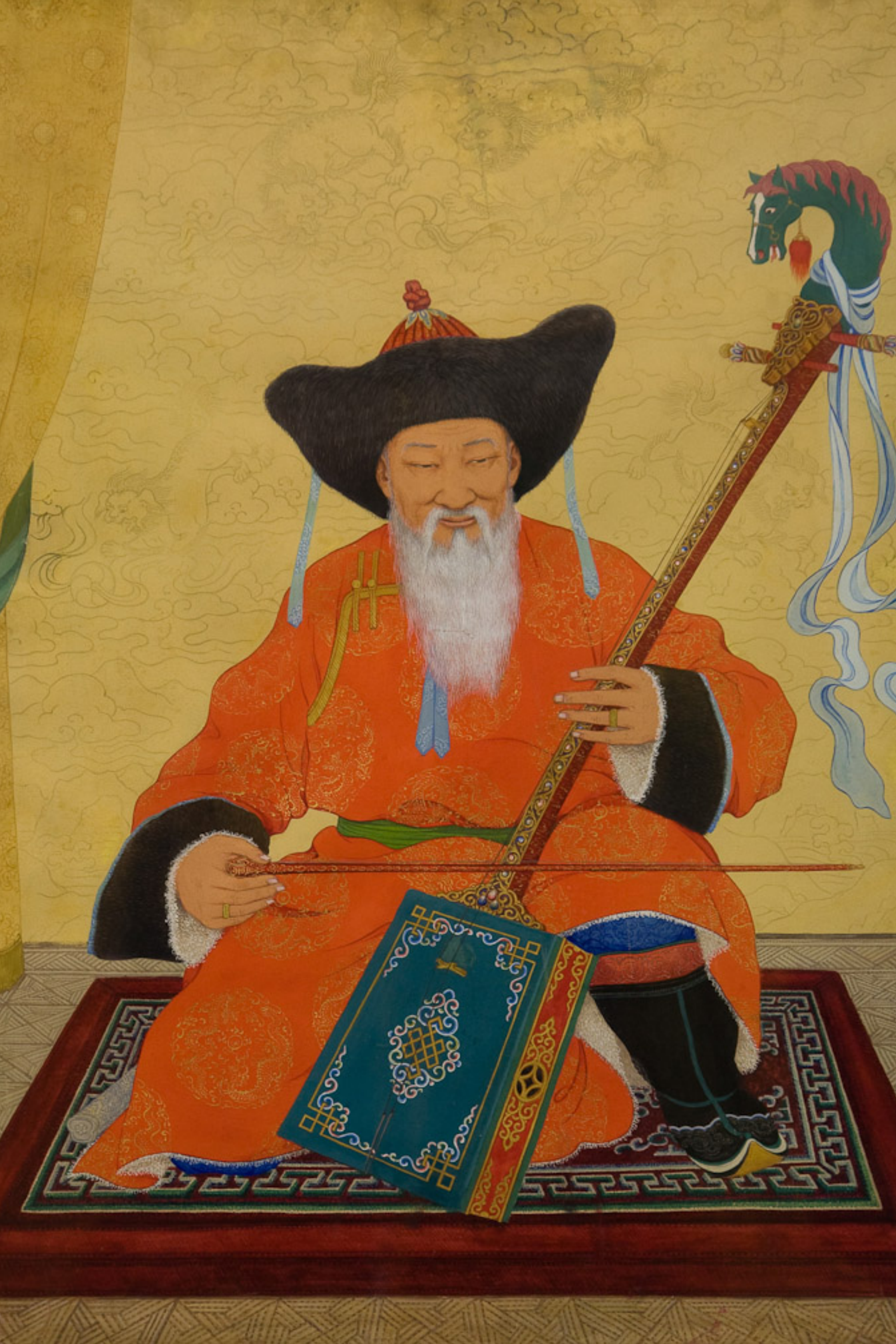
- A set of polyhedral dice (d4, d6, d8, d10, d12 & d20).
- Some hex paper for maps and miniatures if available.
- Writing implements of various types.
- Note paper and/or index cards.
- Copies of the character sheet in the back of the book.
- A small group of friends or complete strangers.
- Ale or mead and a setting appropriate soundtrack (optional).

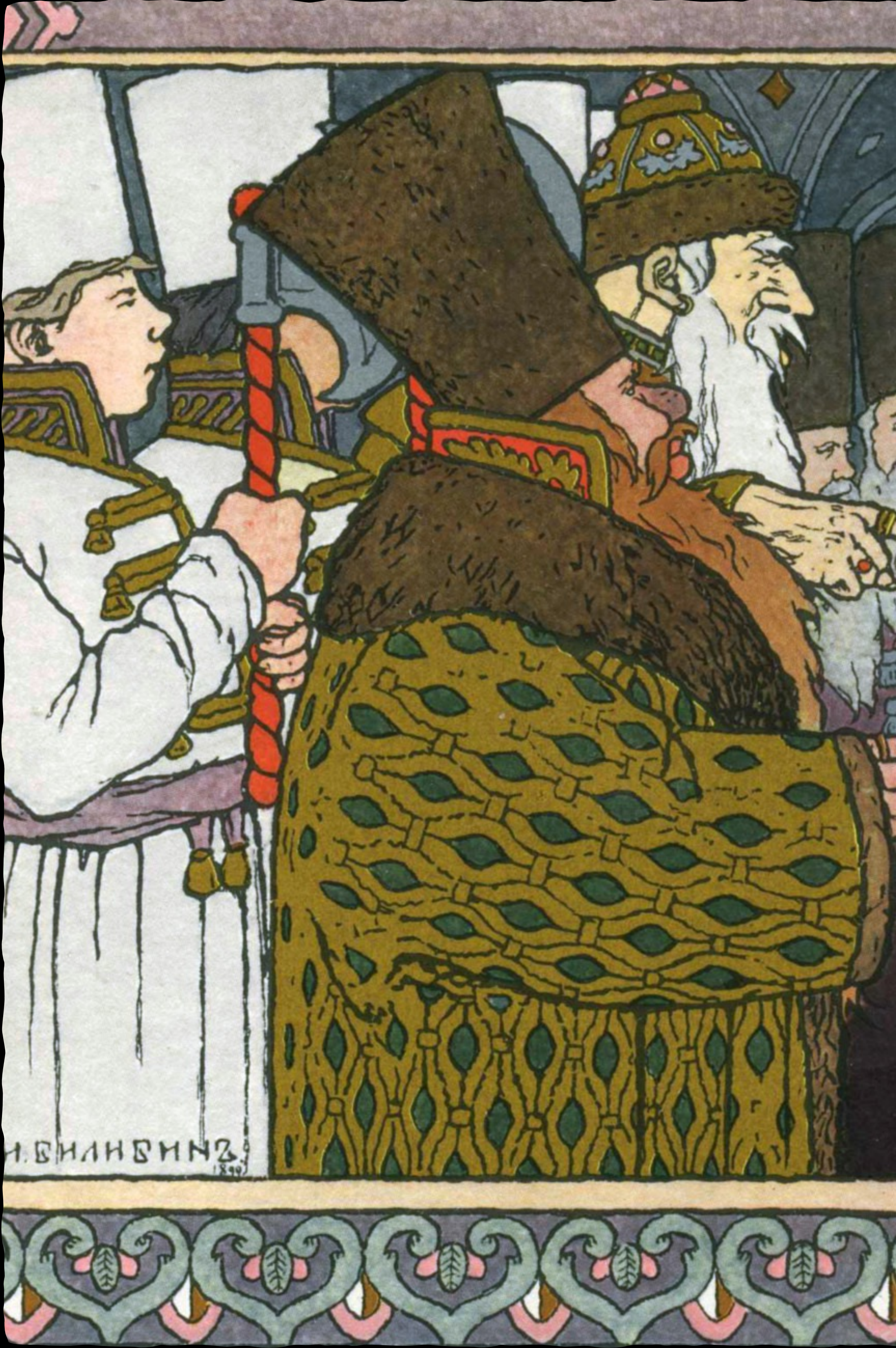
## A Note About Research

Due to the natural constraints placed on the printed word, it is advised that all players, especially the one acting as referee, to do as much research as possible on the current setting. All manner of research materials should be used, from books and encyclopedias, to documentaries and the internet. A player is advised to keep a few things on hand to aid in their sense of immersion and understanding.

- If the player has a book, movie or other bit of media that depicts the setting in a way they like, they should keep it on hand. Most laptops, smart phones, and tablets will offer a way to store media (though a nice book is hard to beat).
- If a physical resource such as an encyclopedia which offers a detailed depiction of the era can be obtained, such an item can be of immeasurable assistance. Being able to see the art work of the cultures involved, gaze at old maps of the areas in question, even reading literary works from such cultures is tremendously helpful. Physical copies of material can go a long way toward improving a sense of immersion.
- It is advised that all players who have the ability, keep some form of web surfing technology available and a search engine window open. Making a search upon such a device should be encouraged as much as possible, provided it does not slow down the game's tempo too much. The more such searches occur, the more knowledge and understanding can be acquired by the group as a whole. This improves the immersion of all the players, not simply the one searching.
- The player acting as referee should keep any literature on hand which they find inspirational. Just a glance at a well liked book can offer ideas for plot lines and campaigns.

**Our History, Our Tales:** The main benefit of this research is a deeper understanding of all people and our history.





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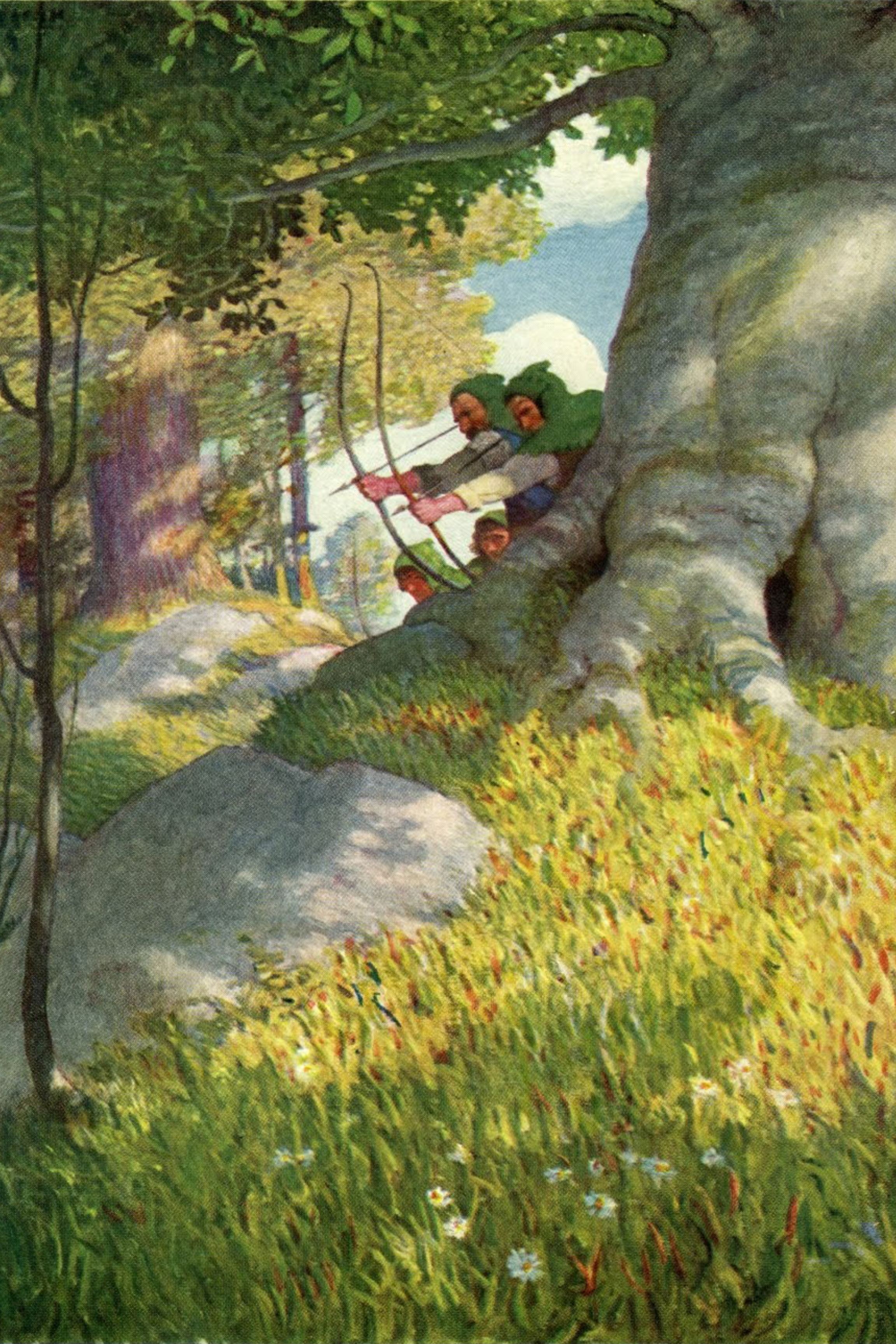
# The Hero



# The Dramatis Personæ

In narrative games all players other then the referee, begin by creating a dramatis personæ who shall represent them in this fictional world. A character is a mixture of simple numeric values and explanatory language used to define the dramatis personæ of the player. The system for creating a character is intended to be flexible and open in Færie Tales & Folklore. With the rules provided, a player should be able to create a character from nearly any culture of man and in the likeness of nearly any hero or anti-hero from literature. From Achilles to An-Nasir Salah ad-Din Yusuf ibn Ayyub, through Myrrdin Wylit and Väinämöinen, are all examples of characters that can be created through this process and later experience. The referee should be able to answer the following questions before the beginning of any narrative to aid in the creation of this character or dramatis personæ.

1. *Where in the world are we?* To begin, all players should know the kingdom, or nation, that is the setting for the current game. Ideally, the referee should be able to name the village, or city, where the characters reside. This sets the stage for the coming narrative.
2. *When do these events occur?* It is important for the players to know the current year of the game's setting, BCE or CE is used when presenting the year. Ideally, the referee should be able to provide the exact date in which play begins. This can shape both character and narrative.
3. *Who are these people?* All players should understand what cultures are represented within the chosen setting. Ideally, the referee should be able to list a few of the most common cultures from which a character might choose to belong. The players should be sure they have a reasonable understanding of the culture they represent.

# The Six Attributes

All characters possess scores between 3 and 18 in each of the six attributes. The attributes themselves represent natural areas of ability possessed by the character, and the score is numeric gauge of ability in each attribute. The six attributes are: Strength, Intelligence, Wisdom, Dexterity, Constitution and Charisma. To generate the values, roll 3d6 and sum the resulting rolls. The total is recorded under Strength and the process is repeated for the remaining attributes, in order. If desired, one of two methods can be used to alter the original rolls for each attribute, these methods is outlined below.

**The Swap:** Chooses two attributes and swaps the values.

**Two-to-One:** Points can be taken from one attribute (cannot be reduced below 9) and added to another at a 2 to 1 ratio. Any number of attributes may be manipulated in this way.

## Strength

Strength is a measure of a character's physical power and raw muscle. A strong character hits hard, can more easily smash down doors, and they may carry more weight.

**Combat Rolls:** If strength is 7 or lower, subtract 1 from all combat rolls involving the use weaponry. A strength of 13 or greater, adds 1 to combat rolls using fisticuffs, melee, and thrown weaponry.

**Encumbrance:** 10 pounds is subtracted from maximum weight for every point of strength less then 8. 20 pounds is added to maximum weight for every point of strength above 12. Strength does not affect how cumbersome an item is.

## Intelligence

Intelligence is a measure of a character's smarts, education and ability to think rationally. An intelligent character can think swiftly and is better able to deal with new information.

**Languages:** If intelligence is 7 or lower, a character can only speak their native language and is not be able to read nor write. A character knows an additional language for each point of intelligence above 12.

**Spells Known:** If intelligence is 7 or lower, a character cannot use spells. An intelligence of 13 or greater, grants the character an additional spell to start the game.

## Wisdom

Wisdom is a measure of a character's judgement, will and the awareness of the world around them. A wise character is often shrewd, difficult to fool, and is rarely shaken.

**Spell Complexity:** If wisdom is 7 or lower, subtract 1 from all spell complexity rolls made by the character. If wisdom is 13 or greater, add 1 to such rolls.

**Skills:** If wisdom is 7 or lower, a character has a penalty 1 to any attribute check made to determine if a skill's use was successful. A wisdom of 13 or greater offers a bonus of 1 to attribute checks to determine if a skill's use was successful.

## Dexterity

Dexterity is a measure of a character's physical prowess, speed and hand-eye coordination. Dextrous characters are agile, graceful, and possess quick reflexes.

**Defense:** If dexterity is 7 or lower, add 1 to combat rolls made against the character. If dexterity is 13 or greater, subtract 1 from such rolls.

**Combat Rolls:** If dexterity is 7 or lower, subtract 1 from combat rolls using missile weapons or melee weapons of class 2 or less. If dexterity is 13 or greater, add 1 to such rolls.

## Constitution

Constitution is a measure of a character's toughness, health and endurance. A character with high constitution is hearty, able to survive great adversity, and is seldom ill.

**Fatigue:** If constitution is 7 or lower, subtract 1 from each value needed before fatigue sets in. If constitution is 13 or greater, add 1 to those values.

**Hits:** If constitution is 7 or lower, the character's hit penalty is 2 per hit taken. A constitution of 13 or greater provides a character with an additional hit to start.

## Charisma

Charisma is a measure of a character's personal magnetism, likability and natural leadership. A charismatic character is socially skilled, a capable commander, and well known.

**Hirelings:** One hireling is allowed per 2 points of charisma up to 12, and another per point of charisma above 12.

**Morale:** If charisma is lower then 7, morale checks for hirelings subtract 1 from each roll. If charisma is 13 or greater, morale checks for hirelings add 1 to each roll.

## Experience Bonus

Each class and lineage presented uses one of the six attributes as its primary attribute. Any character who has a score of 13 or better in their class or lineage's attribute gains an experience bonus of 5%. If the attribute's score is 16 or better, a 10% bonus to experience is awarded. Bonuses from both attributes may be added together, providing up to a 20% bonus to earned experience.

**Bonus Attributes:** A common man's attribute is dexterity, a high man's attribute is charisma, a low man's attribute is constitution, a fighting-man's attribute is strength, a magic-user's attribute is wisdom, and a sneak-thieves' attribute is intelligence.

## Attribute Checks & Saves

To determine the success of an action, first determine which attributes governs the action: strength is used to bash down doors, intelligence to recall some small forgotten detail, etc. A d20 is rolled, and if the result is less then the attribute in question, the action is a success. A save is handled in much the same way, except that a save is specific as to which attribute is used. In either case, a penalty of up to 10 can be placed by the referee to modify the difficulty.

**Skill Bonus:** Each class has a skill bonus entry. This bonus is applied whenever an attribute check relates to knowledge or skills acquired from a character's class, lineage or profession.

**Saves:** Characters gain their skill bonus on certain attribute checks made as saves. The two attributes affected are based on the class and lineage experience bonuses listed above.

**Extraordinary Feats:** A character who possess a value of 18 in any attribute is allowed to perform extraordinary feats when making checks which concern that attribute. An extraordinary feat is defined as an action that pushes the bounds of what a man or woman should be capable of. Smashing down a barred oak door (using strength); falling from a great height and remaining unhurt (using dexterity); or tracking a foe during a blizzard (using intelligence) are all examples of extraordinary feats. To qualify, the desired action should be considered nearly but not truly impossible. Most could not smash through a barred oak door, though some of the strongest could, as an example. Once an action is decided, the acting referee sets a difficulty (from 1 to 10) which is added to the characters roll when making the attribute check. If the roll succeeds, the extraordinary feat is accomplished.

**When Bad is Good:** If a character has an attribute that is 7 or less, the character is allowed to define something about themselves which makes that low attribute useful at times. A weak character (with a strength of 7 or less) may write that they are "Never considered a threat". In this example, the character may escape notice in combat because they do not seem very dangerous. Another character might be terribly dim (with an intelligence of 7 or less) writing, "Too dumb to be convinced otherwise". In this example, an NPC trying to convince the character of something different then what they currently believe is extremely difficult, if not impossible. As with an extraordinary feat, these benefits are coupled to an attribute check. In this case however, falling the check causes the written ability to take effect. Each attribute with a value of 7 or less provides a different descriptive. This is intended to provide greater incentive for players to embrace a more flawed character.

# The Lineages

A character's lineage may be interpreted as their race, though it is not truly a matter heredity. To understand lineage, two things should be known. First, all lineages are *homo sapiens.* Second, lineage is equally an affectation of the Otherworld's influence upon *homo sapiens* as it is a matter of biology and genealogy.

All the lineages of men can vary in size from under three to over eight feet in height, and they may weigh over a half ton in the most extreme of examples. They range in form from sculpted to rolling and soft, beautiful to ugly and bent. Skin tones range from sickly pale to inky black, while hair ranges from silvery-white to black and even into shades of red. The eyes of men can run a broad range of colors: pink, grey, blue, green, hazel, brown and nearly black. Sometimes such odd shades as violet or near yellow appear, but such colors are exceedingly rare.

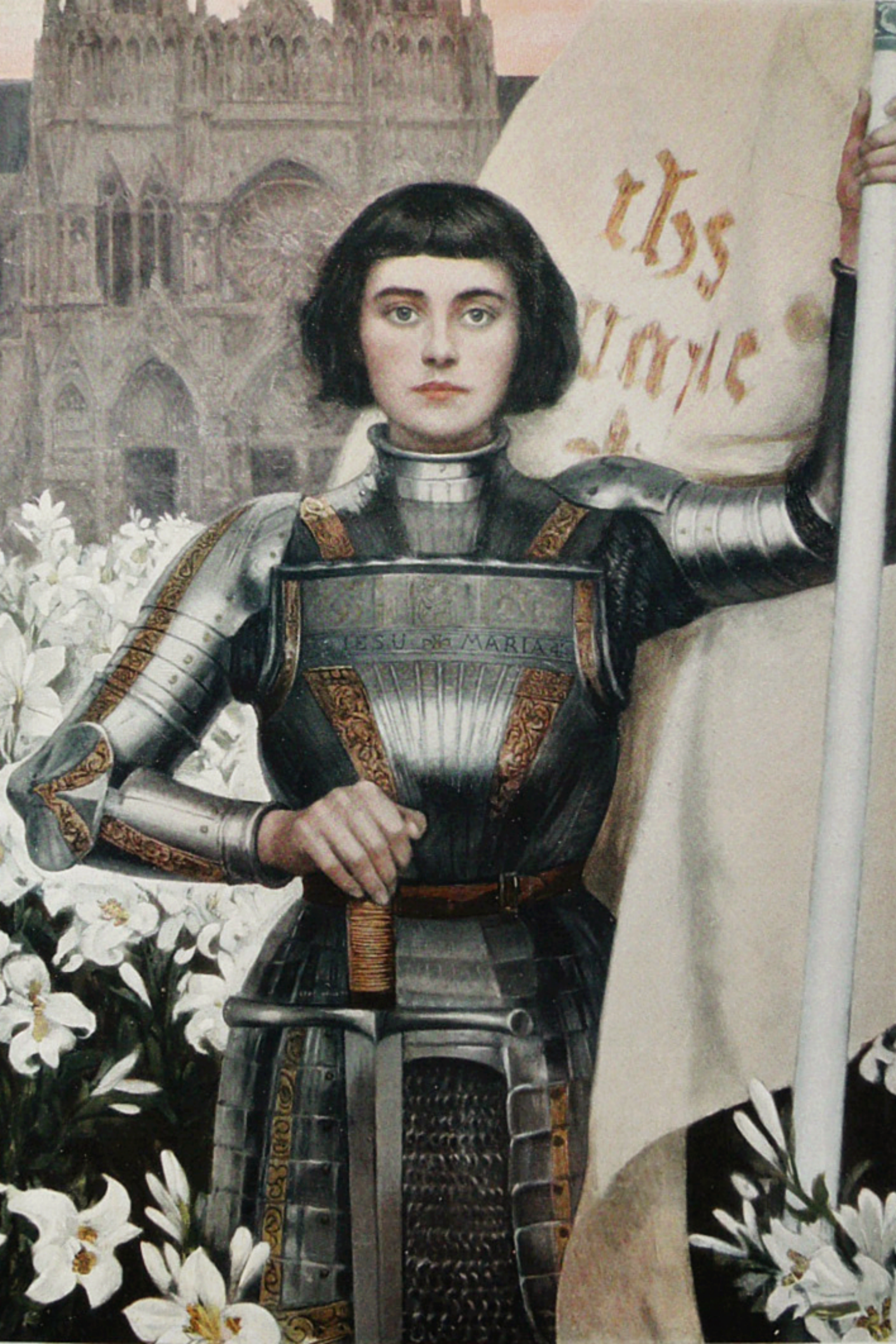
From this base, the three lineages of men differ. High men are likely to seem like idealized men or women, evoking reactions of fear and mistrust, or adoration and awe. Low men tend to seem as though their color has faded away, and often look old beyond their years. Popular myths tell of pointed ears and short statures, but these details are no more true for high and low men then they are of common men.

There are members of each lineage from across the globe. Each culture has their own variations, though many traits remain similar. Additionally, a lineage is more akin to a trait. Thus, common women can birth high or low men and vice versa, though such lineages must exist in the ancestry of a character regardless of how recent. These unusual births have perpetuated many changeling myths, where strange creatures replace a child at birth with one of their own.

**High & Low Men:** Having strong ties to the Otherworld, both high and low men share some peculiarities. Because of that connection, high and low men may revive dormant items of magic. Any dormant magic item found can be "revived" by rolling under charisma (for high men) or wisdom (for low men). This does not function for any item which has lost its enchantment. The very presence of high or low men within a group increases the probability of encountering monstrous or otherworldly creatures.

High and low men often appear to change, in subtle ways, with their emotions and the current environmental conditions. Although this is likely an illusionary seeming, there is no way to see beyond it. High men may slowly change color by season and current temperament. Low men are often made to appear frightening by the nature of their "mad" genius, or to appear of greater age and weather. As such characters gain experience, this effect strengthens and eventually begins to effect their immediate surroundings. At level six, this effects a 1" radius around them, gaining another 1" in radius every level after. This effect should not provide much of a benefit, if any, and is more thematic. Changes may include: a subtle shift in temperature, illumination, or odor. The surroundings may look more vibrant or dull, sharp or soft, even wondrous or wicked. All are but reflections of the Otherworld on their immediate environment as filtered by emotion and personality.

**Deaths of the Monstrous and Otherworldly:** All creatures of a monstrous, or otherworldly nature do not decompose in the same way as mundane beasts and men. Monstrous creatures dissipate into dust within roughly a century, bones and all. An otherworldly creature undergoes a relatively rapid transition to a natural element, such as stone or wood, or they take to flame roughly three days from death.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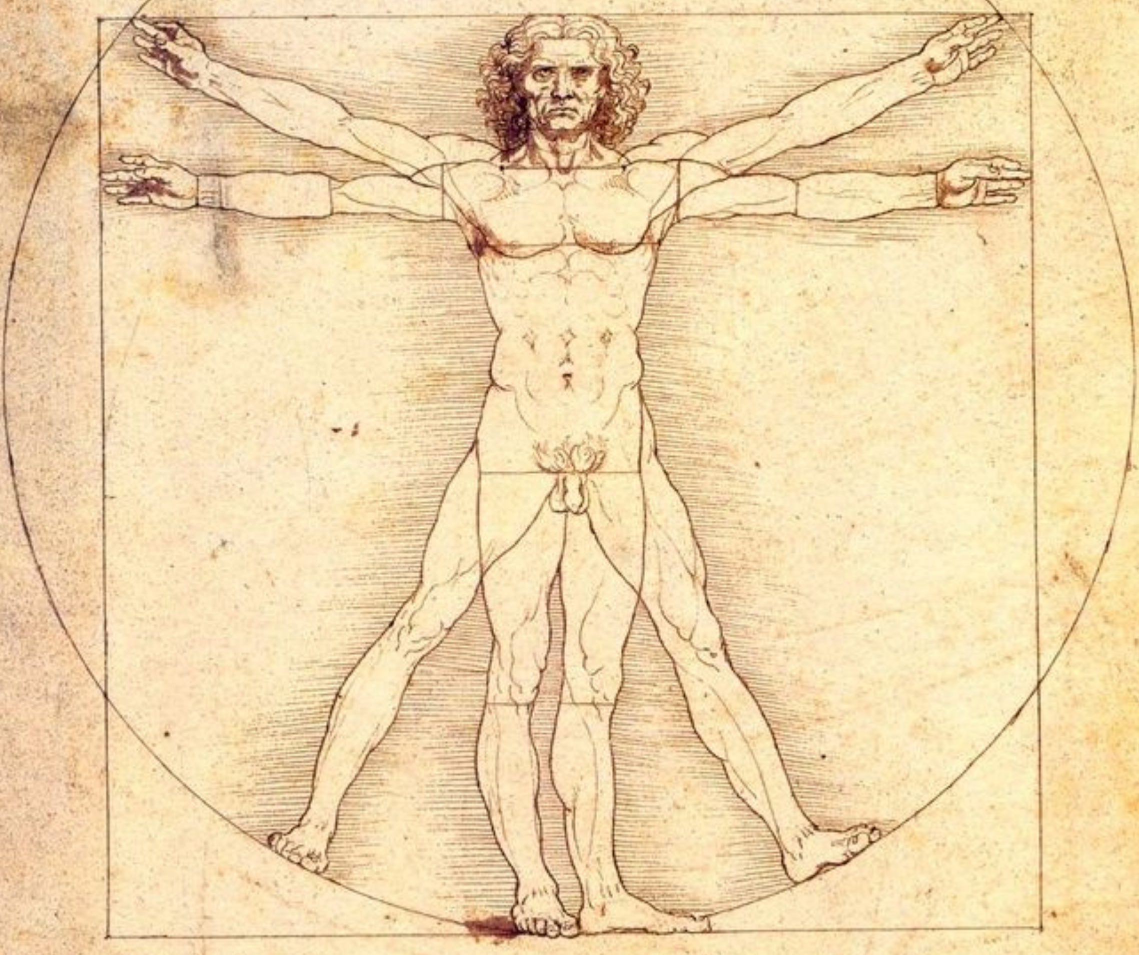
12

Vetruvio, architecto, mecte nella sua opera d'architectura, chelle misure dell'omo sono dalla natura disstribuite inquessto modo cioè che 4 diti fa 1 palmo, et 4 palmi fa 1 pie, 6 palmi fa un chubito, 4 cubiti fa 1 homo, he 4 chubiti fa 1 passo, he 24 palmi fa 1 homo e queste misure son ne' sua edifiti. Settu apri tanto le gambe che ttu chali da chapo 1/14 di tua altezza e apri e alza tanto le bracia che cholle lunge dita tu tochi la linia della somita del chapo, sappi che 'l cientro delle stremita delle aperte membra fia il bellicho. Ello spatio che si truova infralle ganbe fia triangolo equilatero



palmi

palmi

Tanto apre l'omo nele braccia, quanto ella sua alteza

Dal nasscimento de chapegli al fine di sotto del mento è il decimo dell'altezza del'uomo; dal di socto del mento alla somità del chapo è l'octavo dell'altezza dell'omo; dal di sopra del pecto alla somità del chapo fia il sexto dell'omo; dal di sopra del pecto al nasscimento de chapegli fia la settima parte di tucto l'omo; dalle tette al di sopra del chapo fia la quarta parte dell'omo. La magiore larghezza delle spalli chontiene in se la quarta parte dell'omo. Dal gomito alla punta della mano fia la quarta parte dell'omo, da esso gomito al termine della isspalla fia la octava parte d'esso omo; tucta la mano fia la decima parte dell'omo. Il membro virile nasce nel mezzo dell'omo. Il piè fia la septima parte dell'omo. Dal di socto del piè al di socto del ginochio fia la quarta parte dell'omo. Dal di socto del ginochio al nasscimento del membro fia la quarta parte dell'omo. Le parti che si truovano infra il mento e 'l naso e 'l nasscimento de chapegli e quel de cigli ciaschuno spatio per se essimile all'orechio è 'l terzo del volto

## Common Men

*Homo Sapiens Mundanus:* Anglo-Saxons, Danes, Huaxia, Maya, Nubians, Romans, Scythians, etc.

**Classes & Progression:** A common man may advance as a fighting-man or sneak-thief, obtaining up to 10th level in the chosen class.

**Anathema:** If common men outnumber spirits and monstrous creatures by a ratio of 100 to 1, no magic may be used nor spells cast in that area until the ratio tightened. Under heavy scrutiny, this ratio becomes 20 to 1.

**Miracles:** A common man has a base 1% chance to call a miracle at any given point. See more on the possible effects of a miracle in the section "Magic & Miracles".

**Turning:** A common man may attempt to turn away spirits by finding the difference between the common man's level and the spirit's value and adding the result to a d20 roll. If the total exceeds 15, the spirit must flee and may not approach again for one hour. If the roll was a natural 20 as well as a successful turning, the spirit is banished to the Otherworld for a full week. If there are multiple spirits present, the amount the total exceeded 15 is divided by the value of the spirits that are nearby. The rounded down result is the number of spirits that may be turned. This ability is declared when spells are declared and resolved during the spell phase. High men are not affected by this ability.
*Example:* A 5th level common man is trying to turn 5 value 1 spirits. He roles a 16, since the spirits have a value of 1 and he is level 5, he only needs a roll of 11 to turn one. A roll of a 16 indicates that all the spirits fled for a full hour.

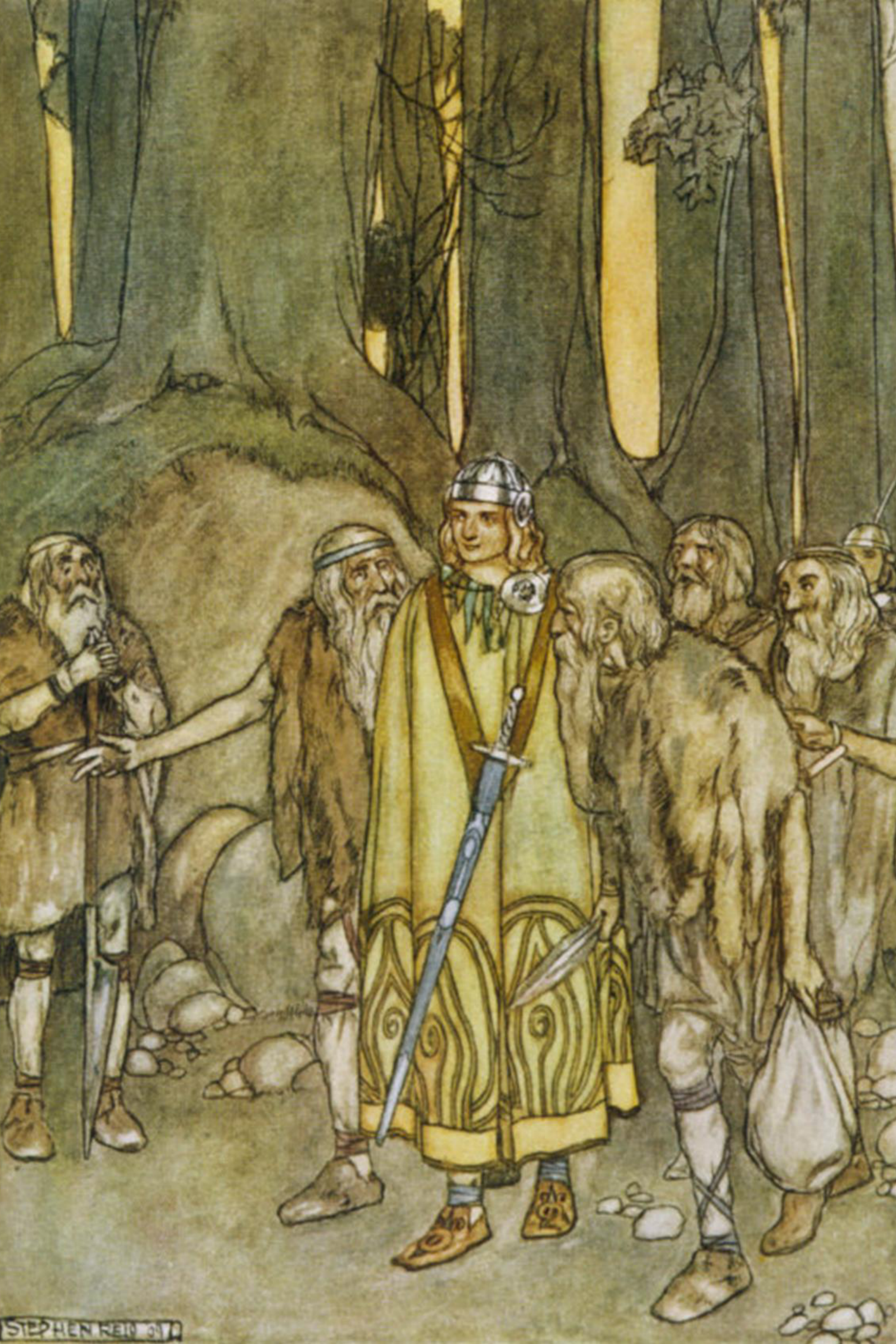
## High Men

*Homo Sapiens Spiritum:* Aos Sī and Daoine Sidhe; Dökkālfar, Ljōsālfar and Svartālfar; Elf; Hemitheoi; Nephil; etc.

**Classes & Progression:** A high man may advance as both a fighting-man and magic-user starting at 1st level in each. The high man chooses which class gains experience at the start of each session. Though the high man cannot switch that class during a session, they can freely use abilities from either class without penalty. A high-man can advance to 6th level as both a fighting-man and magic-user.

**Preternatural:** A high man may make a split move & shoot attack even as footman. When armed with magical weapons, a high man adds an additional die in normal combat (two with common or under men, and three with animals). If so armed, high men may engage the following mythic creatures: great heroes, roll 19+; giants & wizards, roll 17+; heroes & skin-changers, roll 15+; great beasts, roll 13+; man-eaters, roll 10+; and walking corpses, roll 6+ (see the section on mythic combat for results). A high man may wear magical armor while sill casting spells as a magic-user.

**Options:** If a high man chooses to advance as a single class, they may obtain 10th level and choose one of the following.
*Impervious:* A magical weapon is required to hit a high man with this ability. A critical hit with a nonmagical weapon is still resolved as a constitution save or die roll. This does not grant immunity to all forms of mundane injury (such as from a fall or from falling boulders), it only prevents injury from nonmagical weapons. For narrative purposes, the character can designate a weak spot on their bodies (such as the ankle), that spot becomes the location when they are critically hit.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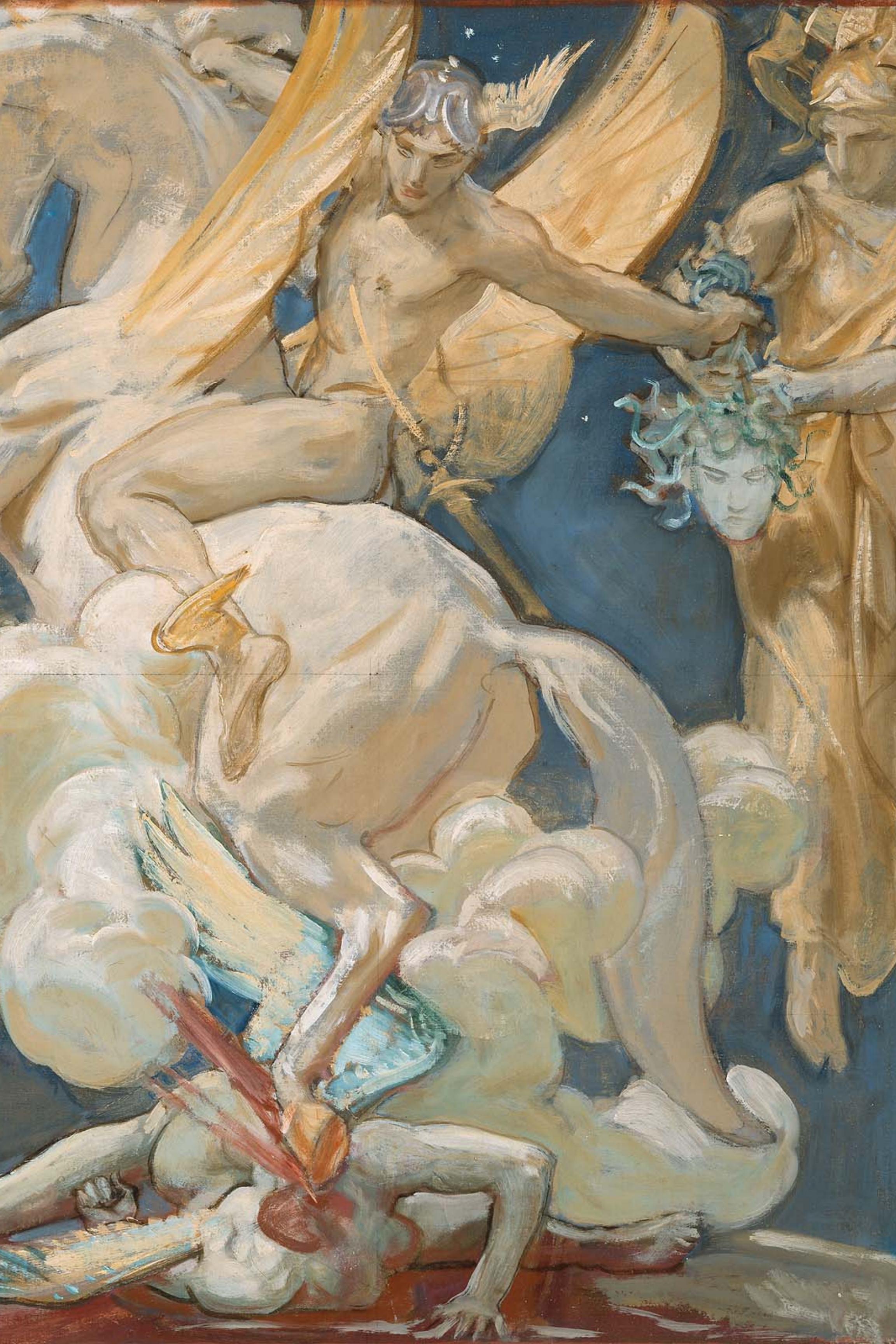


*Strength:* A high man with this ability gains the strength of an ogre, and may engage in combat as such. This strength doubles the amount of weight the high man may carry and provides the ability to perform extraordinary feats of strength (as though it were an 18). With this strength, a high man can wield a two-handed weapon in one hand (without gaining the two handed benefit). Those blessed with such strength all have some weakness capable of robbing them of it. Choose a prohibited act (such as cutting one's hair, consuming the meat of a dog, etc), if the high man engages in the prohibited action it causes their strength to revert to its normal value for a month.

*Unearthly:* Some high men have such a powerful presence, that it can effect the minds of those around them. High men with this ability affect other men (common, high, low, or under) as though they were under the effect of the charm spell, provided the high man can speak with the men in question and makes successful charisma check. Targets with no desire to talk are likely to be unaffected. If the high man, or their friends, cause harm to any of the targets, the effect ends for the current scene or engagement. Any target with more hits then the high man is allowed a wisdom save to avoid the effect.

*Wire-work:* High men who possess this ability are capable of truly uncanny feats of athletics. These characters are capable of leaping great distances, and can almost fly through a series of such leaps; they can also perform astounding feats of acrobatic prowess. Additionally, a high man with wirework can attempt extraordinary feats of dexterity even if they do not possess an 18 dexterity. Such feats can blur the boundary of the possible and allow the high man to perform feats such as: running on tree limbs too small to bare the weight; standing on the blade of a sword held in an outstretched arm; or running on walls and across water briefly.

## Low Men

*Homo Sapiens Monstrosus;* Dvergr, Dwarf and Hulder; Koro-Pok-Guru; Spriggan and Trows, etc.

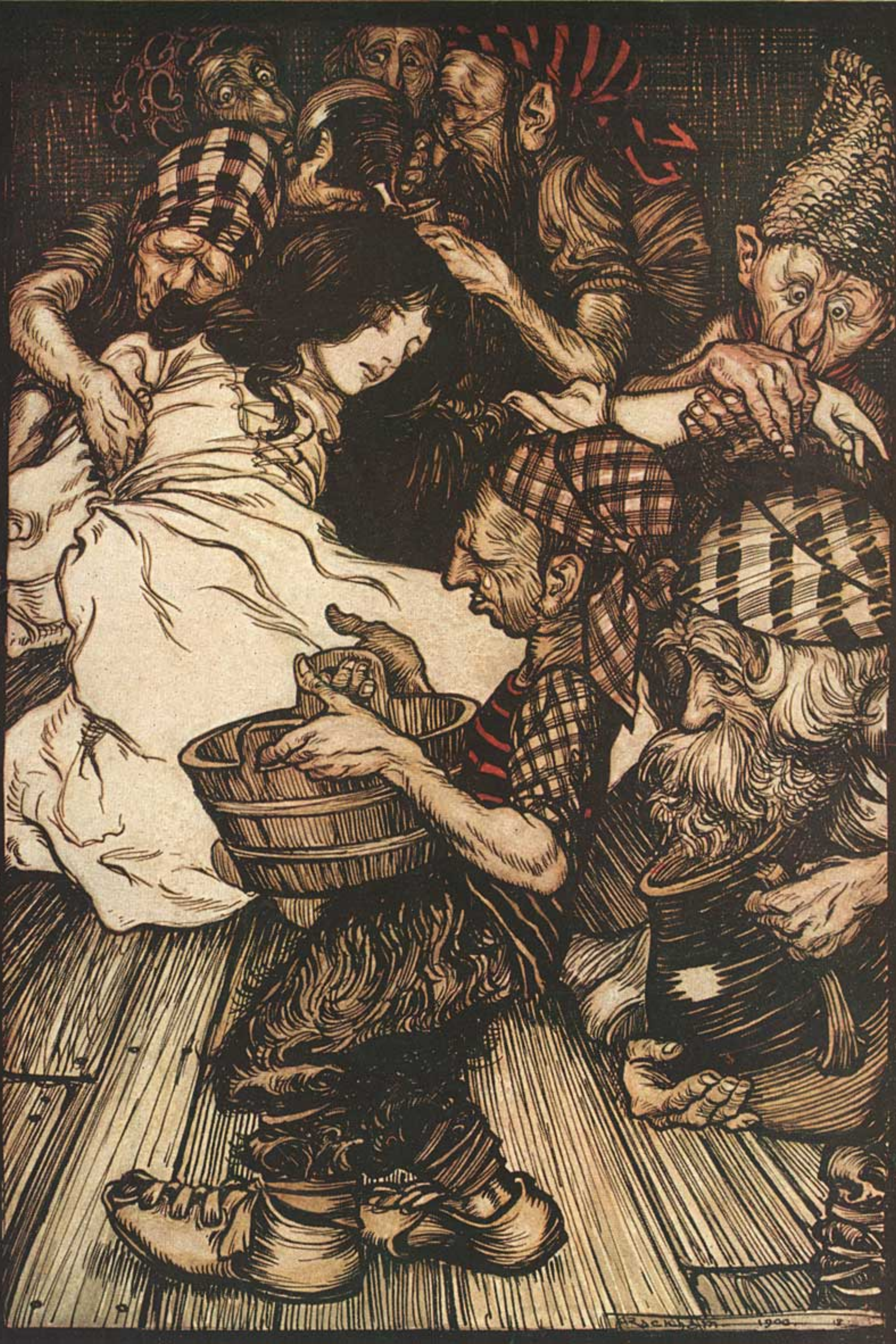
**Classes & Progression:** A low man may advance as either a magic-user or sneak-thief, and may obtain 6th level in either.

**Resistant:** A low man gains a bonus of 4 on any save made to prevent a magical effect, or damage from a magical source.

**Sunless:** A low man can see in darkness or daylight as if it were torchlight, and dim light or torchlight as though it were bright light or daytime.

**Tireless:** A low man can carry half again as much as others of equal strength. Additionally, a low man working alone or with other low men, performs twice the amount of labor in the same amount of time as others.

**Options:** A low man may choose one of the following.
*Enchantment:* A low man with this ability can create items of magical power. At 1st level, a low man may create: scrolls at a cost of 10 gold and one weeks work per CR; or potions at a cost of 10 gold and two weeks of work. At 2nd level, 50 gold trade items can be created for 100 gold and 2 months of work. At 4th level, 500 gold trade items can be created, costing 1,000 gold and six months. At 6th level, 5,000 gold trade items can be created, costing 10,000 gold and a year of work. The creation of such items often requires unusual materials and, in rare cases, research. If the item to be created is a scroll containing a spell that is not known to the low man, researching the spell before the scrolls creation is unavoidable.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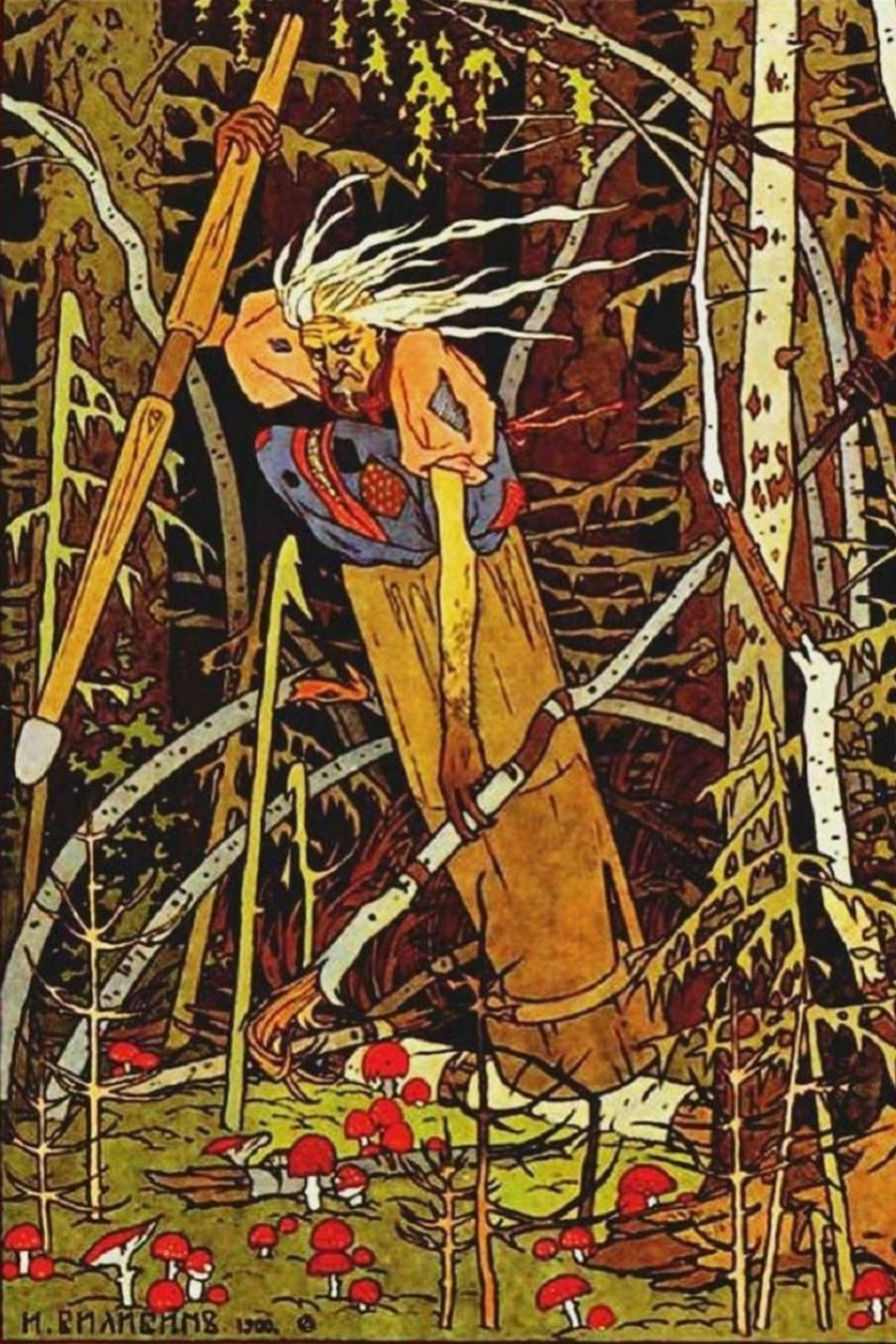
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*Experience:* There are a few low men who display a greater capacity to focus on their chooses class. Low men of this sort may reach 10th level at the expense of any additional special abilities.

*Growth:* Some low men possess the startling ability to increase their size in dramatic fashion. A low man with this ability may grow to the size of a giant (along with their equipment) and is treated as one for a number of turns per day equal to their constitution score. When the low man reaches 4th level the available duration increases to twice their constitution score in turns. A low man may increase their size and return to their normal size any number of times, so long as the total time spent at the size of a giant does not exceed the number of turns they are allowed to remain at that size. When a low man is giant-sized, they throw boulders as if by catapult, cause 3 damage points per turn to structures, and must be engaged in mythic combat, though they retain their normal number of hits.

*Shapechange:* A low man with this ability is able to take the form of any animal or man, gaining its physical abilities, at will. There is no limit to the duration that any particular form can be maintained, nor is there a limit to how often this ability can be used. However, there are a few limits on what a low man may become during such transformations. They cannot assume the form of huge animal; or an animal or man that is a spirit, or of monstrous origin. Low man transformed in this way gain all of the natural abilities of the form they assume, for example: a fish can swim and breath underwater, a wolf or hound can track by scent; an owl or raven can fly, etc. If the low man chooses to limit their shapechange abilities to one animal form, they retain any ability derived from class or lineage while in their animal forms provided such abilities do not specifically require hands or a human shape to perform.

# The Classes

A character's class is not a profession, rather an archetype or role. It provides a set of basic abilities that define the way a character approaches the world. Depending upon the lineage of a character, there are three classes available to choose from: fighting-men, magic-users, and sneak-thieves. Different lineages may advance in one of two classes to varying levels of ability. Uniquely, high men can advance in two classes simultaneously. This is refereed to as multi-classing. A multi-class character chooses the best values for: fighting ability, hits and skill bonus, but may use the abilities of both classes freely. A multi-class character has a more broad set of skills, but they cannot attain the same level of mastery as a character who stays in a single class. Each class entry follows the layout outlined below and includes descriptions of that class's abilities.

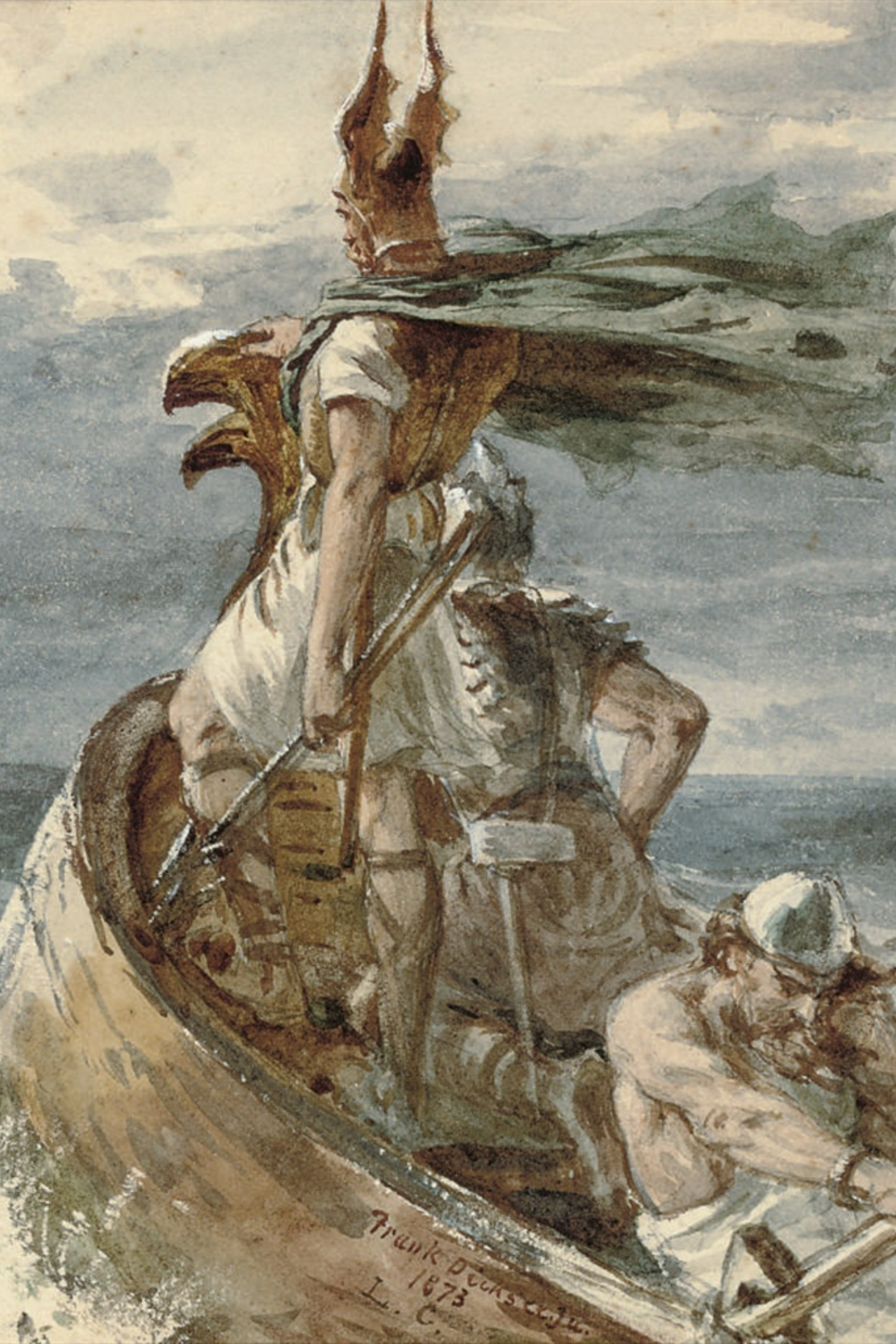
**Level:** This is a simple measure of the scope of a character's ability. Character level is useful when determining the contents of an encounter, etc.

**Experience:** The amount of experience required to gain the next class level (listed as an experience range by level).

**Fighting Ability:** Determines the characters abilities in both normal combat and engagements with mythic creatures.

**Hits:** The total number of hits a character can endure before lapsing into unconsciousness. Beginning with the level marked by an "*" hits become simultaneous.

**Skill:** A bonus applied to attribute checks for skilled actions and certain attribute checks made as saves.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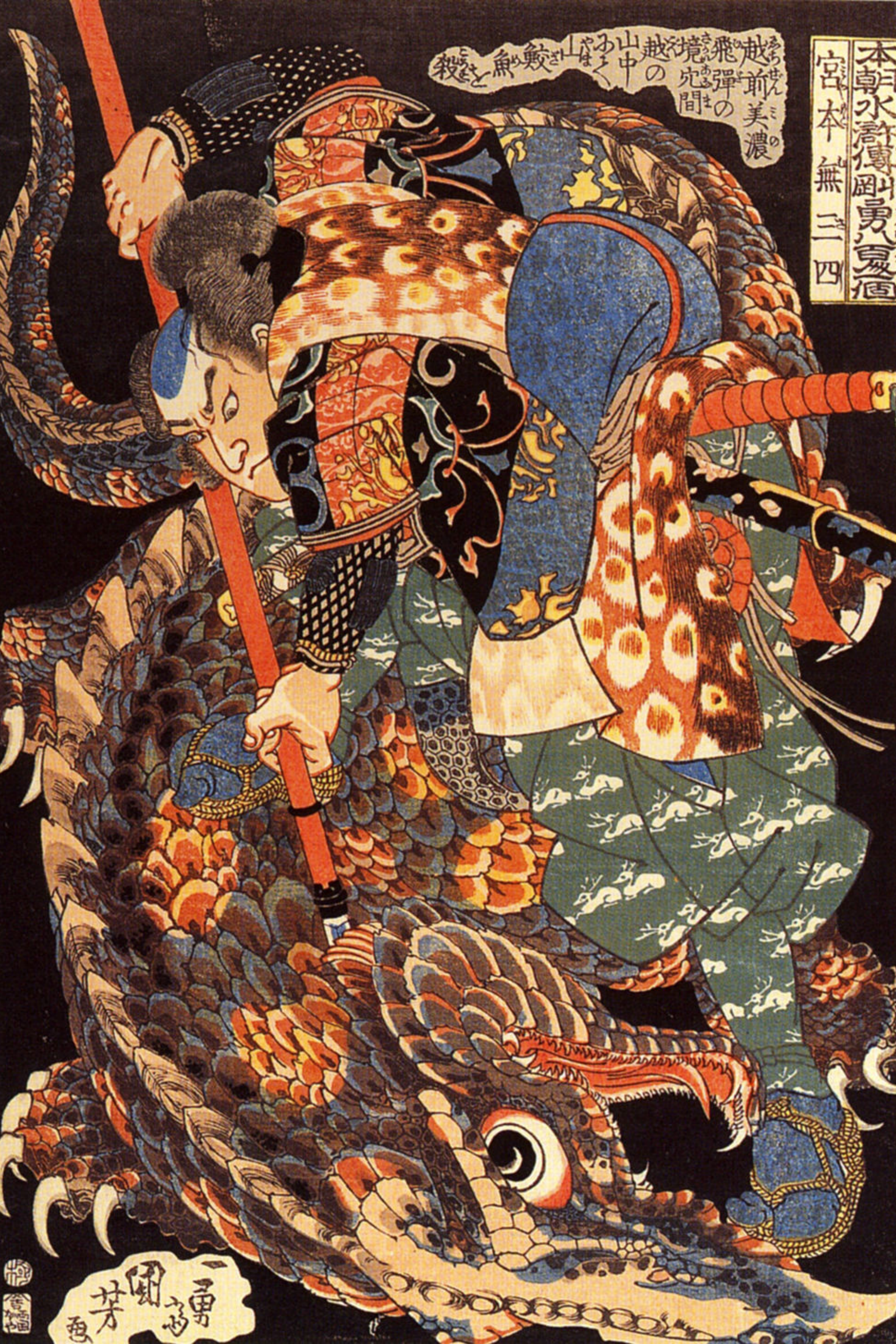

本朝水滸傳剛勇八百人一個
宮本無三四
越前美濃飛騨の境穴間の越の山中ふかく山鯢魚と殺
一勇斎国芳画

## Fighting-Men

From the legionnaires of Rome, to the bushi of Nippon, those who follow the path of war are known as fighting-men.

*Advancement of Fighting-Men*

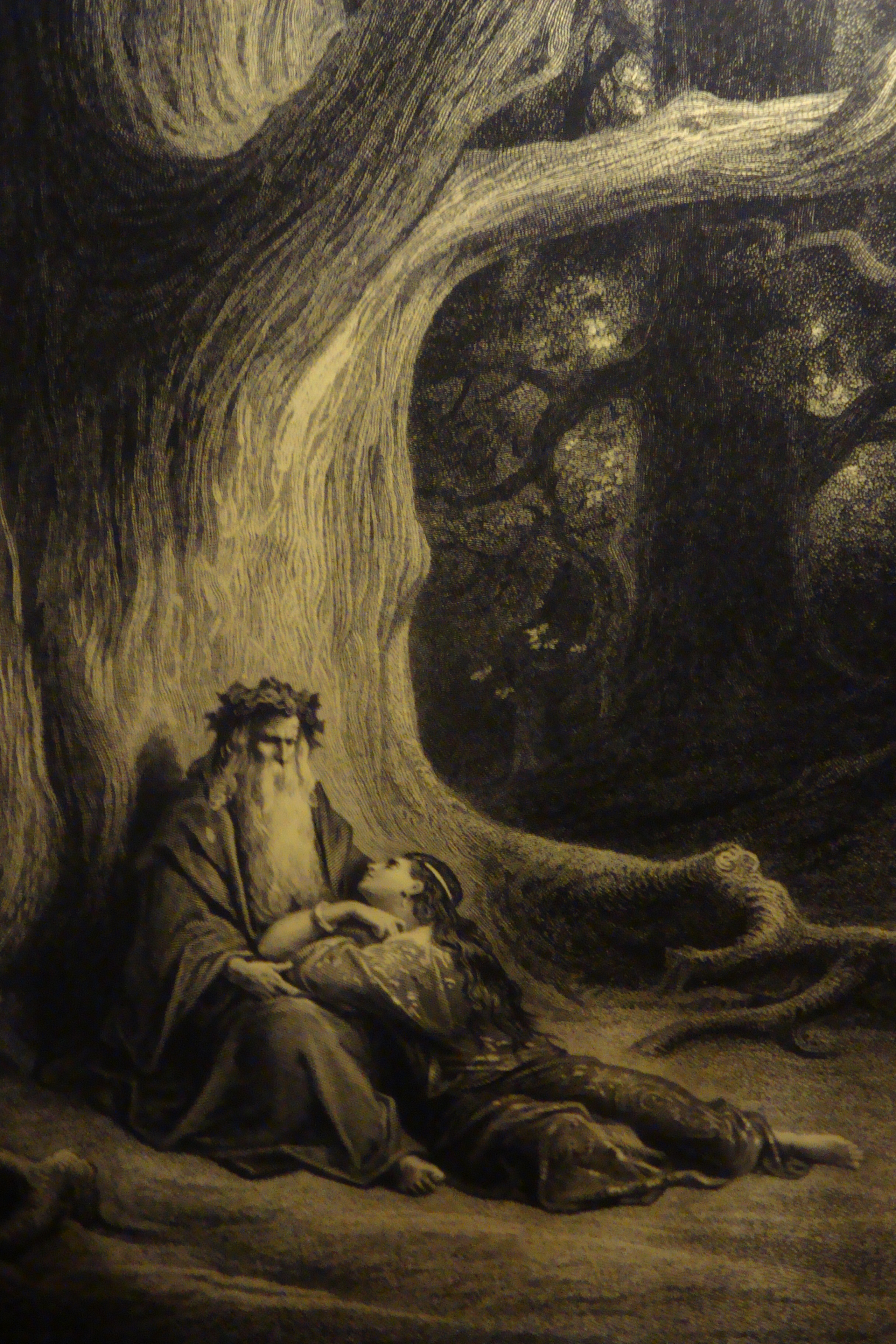
| Level | Experience | Fighting Ability | Hits | Skill |
|---|---|---|---|---|
| 1 | Beginning to 1,999 | man +1 | 1 | 1 |
| 2 | 2,000 to 3,999 | 2 men +1 | 2 | 1 |
| 3 | 4,000 to 7,999 | hero -1 or 3 men | 3 | 2 |
| 4* | 8,000 to 15,999 | hero or 4 men | 4 | 2 |
| 5 | 16,000 to 31,999 | hero +1 or 5 men | 5 | 3 |
| 6 | 32,000 to 63,999 | hero +1 or 6 men | 6 | 3 |
| 7 | 64,000 to 119,999 | great hero -1 or 7 men | 7 | 4 |
| 8 | 120,000 to 199,999 | great hero or 8 men | 8 | 4 |
| 9 | 200,000 to 299,999 | great hero +1, 2 heroes, or 9 men | 9 | 5 |
| 10 | 300,000 or greater | great hero +1, 2 heroes, or 10 men | 10 | 5 |

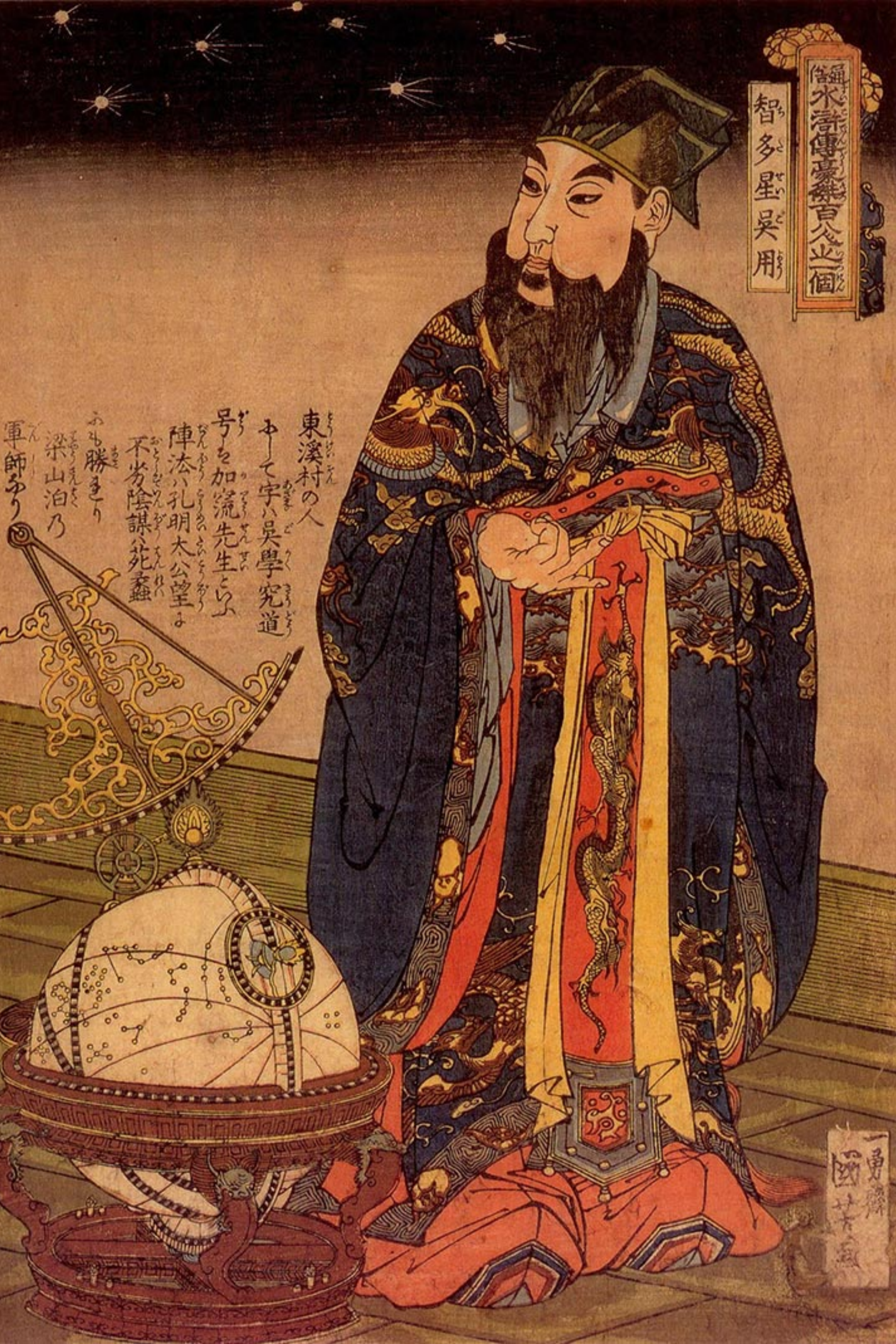
**Combat:** A fighting-man is an elite troop, and they may use any magical armaments available. One of the following options may be selected at 1st level: archer, berserkr, commander, duelist, mounted archer and shield wall. These abilities are covered in later sections. If an enemy makes a missile attack, or casts a spell within 1” to the front and sides of a fighting-man, that fighting-man is allowed a free combat roll against the target with no chance of a return attack. If currently engaged, this attack is not possible. At 4th level, enemies within charging distance of a fighting-man must check morale as though they had suffered excessive casualties.

**Second or Squire:** At 4th level, a fighting-man may take on a loyal second, or squire. This second can be of any lineage and of the fighting-man or sneak-thief classes. A second takes a share of experience and treasure. At 6th level, the second gains the abilities of a sergeant.

**War Band:** At 6th level, a fighting-man gathers a war band of loyal troops. The size of the band is 10 times the number of hirelings allowed by charisma. At 8th level, the troops of this war band become elite. These troops are of a class appropriate to their equipment ranging from light footmen to heavy horsemen. Any casualties are replaced at one per week when in the field, or returned to full strength after the fighting-man returns to their home.

**Lands:** Upon reaching 10th level, a fighting-man gains the rights to land. Perhaps the land is claimed from the wilds, or possibly taken from another. These lands are roughly twenty square miles and contain several settlements. A fighting-man may choose to build fortifications on such lands including strongholds, which are detailed later.

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一勇齋國芳画

## Magic-Users

From the drui of Ériu, to the taoist wu of Huaxia, those who follow the path of magic are known as magic-users.

*Advancement of Magic-Users*

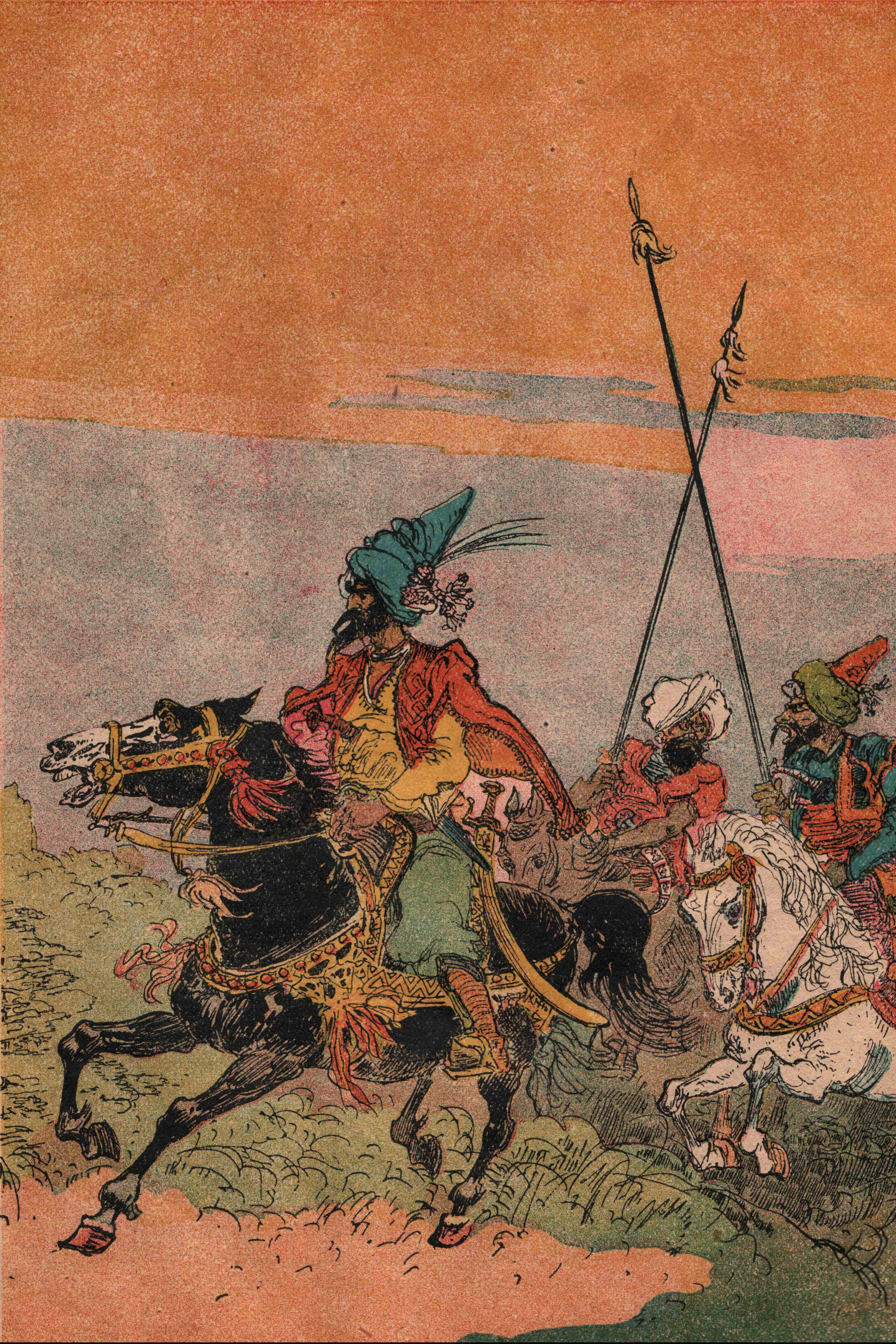
| Level | Experience | Fighting Ability | Hits | Skill |
|---|---|---|---|---|
| 1 | Beginning to 2,499 | man | 1 | 1 |
| 2 | 2,500 to 4,999 | man +1 | 1 | 1 |
| 3 | 5,000 to 9,999 | 2 men | 2 | 2 |
| 4 | 10,000 to 19,999 | 2 men +1 | 2 | 2 |
| 5 | 20,000 to 34,999 | 3 man | 3 | 3 |
| 6 | 35,000 to 49,999 | 3 man +1 | 3 | 3 |
| 7 | 50,000 to 74,999 | hero -1 or 3 men +1 | 4 | 4 |
| 8* | 75,000 to 99,999 | hero or 4 men | 4 | 4 |
| 9 | 100,000 to 199,999 | hero +1 or 5 men | 5 | 5 |
| 10 | 200,000 or greater | wizard or 6 men | 5 | 5 |

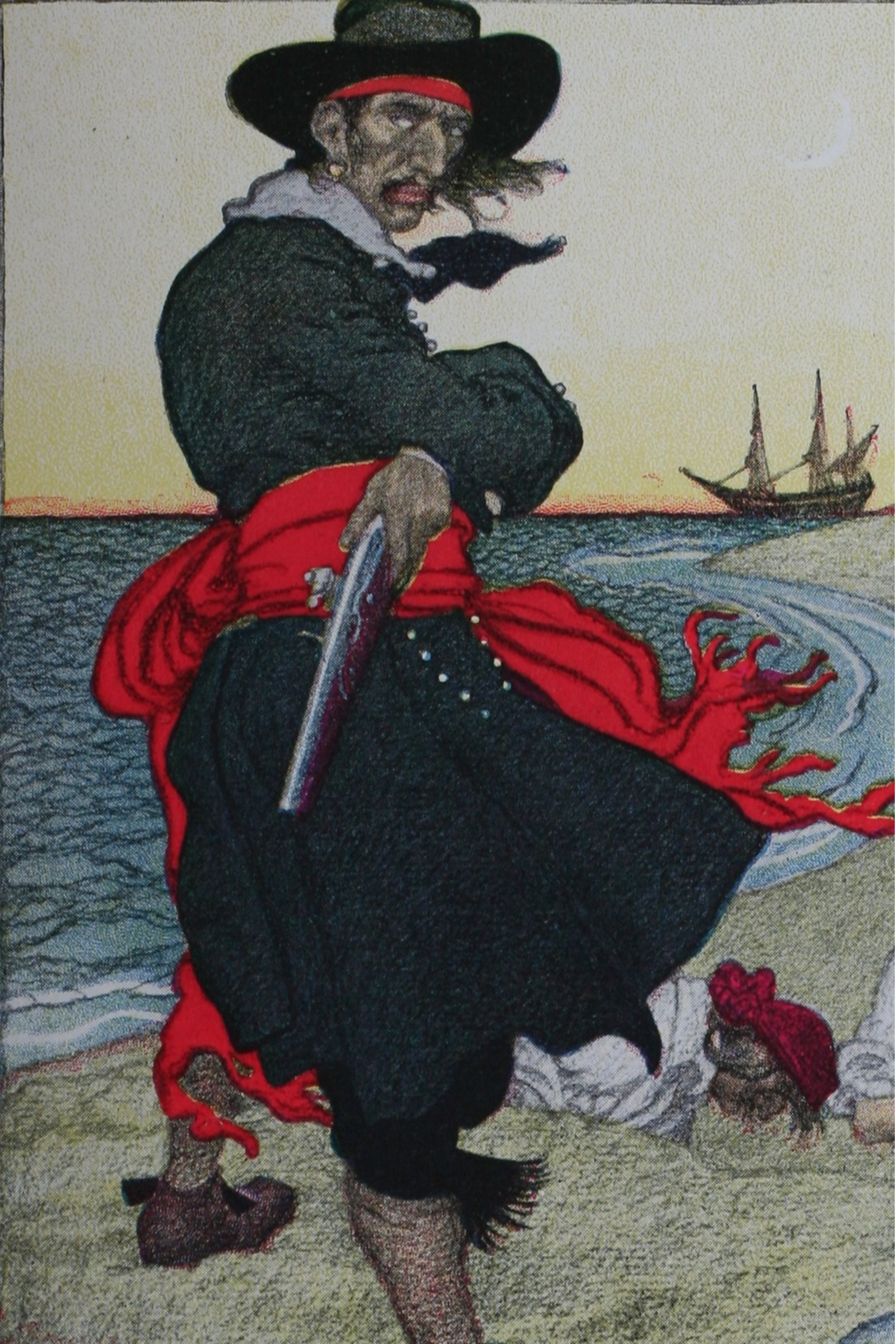
**Combat:** During combat, a magic-user is considered a peasant until they reach 4th level, and they may use magic weapons, scrolls, staves and wands. A magic-user halves fatigue limits if they wear armor greater then a gambeson or leather, or use a weapon of a class greater then 4 (a sword). If both are done, fatigue limits are a quarter of normal. If a known magic-user approaches within charging distance of an enemy, all enemy units must check morale as though they had suffered excessive casualties.

**Magical Abilities:** A magic-user may cast spells. This is be covered in the section "Magic & Miracles". The number of spells a magic-user knows is 1+ half their level rounded up, and starting spells are randomly determined. After play begins, new spells can only be acquired through research, scrolls, or by being taught by other magic-users. At 2nd level, a magic-user can see all things magical (except illusions or invisibility) whenever they choose. At 4th level, a magic-user may choose between the spells Lightning or Meteor. At 8th level, the magic-user becomes immune to non-magical missiles.

**Apprentice:** At 6th level, a magic-user takes an apprentice of any lineage and class (the magic-user does not need to be actually teaching the apprentice anything). The apprentice is given a share of the experience and treasure. If killed, a new apprentice approaches the magic-user within a month.

**Sanctuary:** At 10th level, a magic-user builds or is granted possession of some form of sanctuary. It could be a barrow, a broch, a roundhouse in the woods, etc. A sanctuary cannot be found without magical aid, even if one is standing right next it. Such a sanctuary generally has all the needed supplies for the magic-user to conduct research on new spells.





## Sneak-Thieves

From Robyn Hod, to the hashashin of Erānshahr, those who follow the path of thuggery are known as sneak-thieves.

*Advancement of Sneak-Thieves*

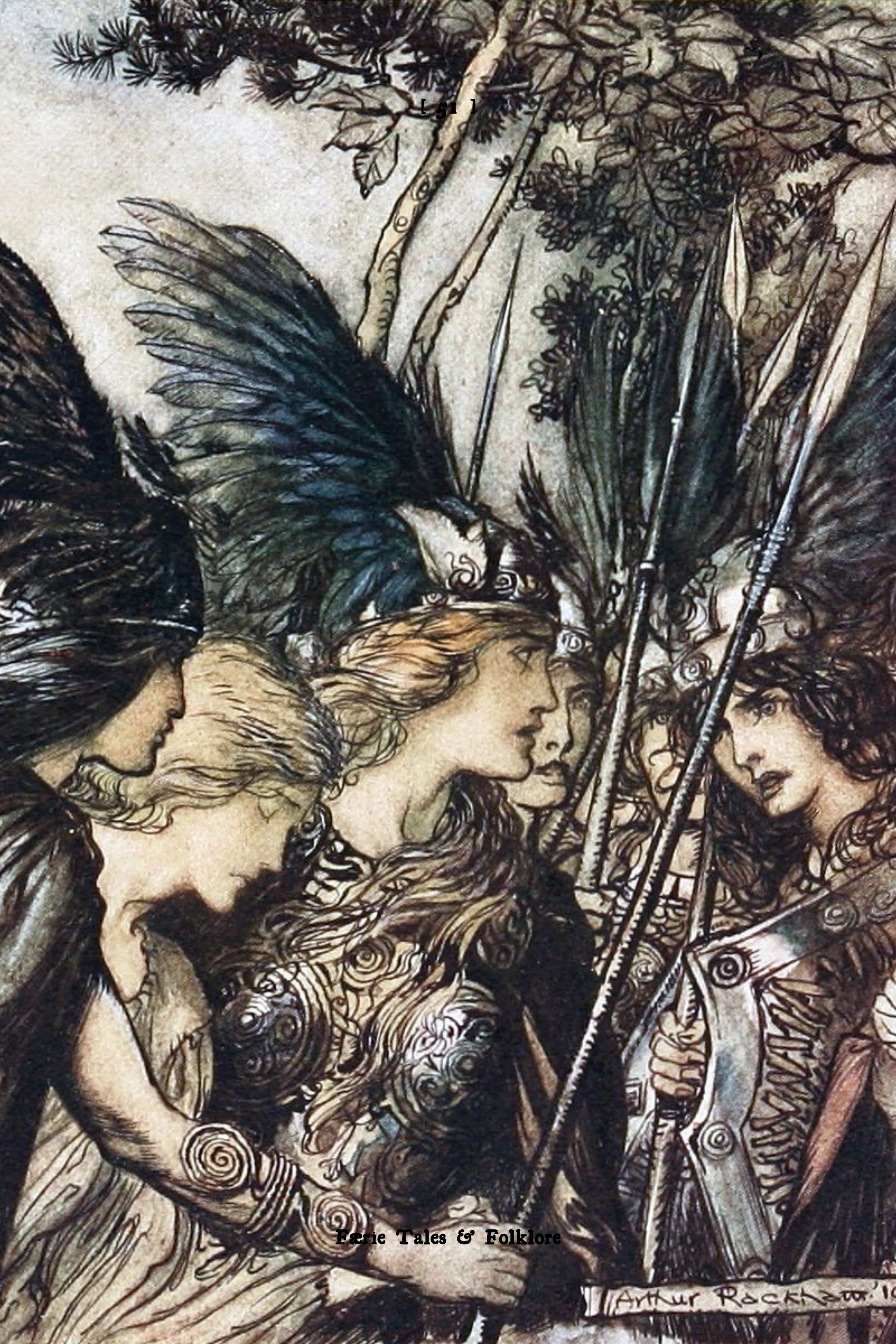
| Level | Experience | Fighting Ability | Hits | Skill |
|---|---|---|---|---|
| 1 | Beginning to 1,199 | man | 1 | 1 |
| 2 | 1,200 to 2,399 | man +1 | 1 | 2 |
| 3 | 2,400 to 4,799 | 2 men | 2 | 3 |
| 4 | 4,800 to 9,499 | 2 men +1 | 2 | 4 |
| 5 | 9,500 to 19,999 | 3 men | 3 | 5 |
| 6 | 20,000 to 39,999 | 3 man +1 | 3 | 6 |
| 7 | 40,000 to 59,999 | hero -1 or 3 men +1 | 4 | 7 |
| 8* | 60,000 to 89,999 | hero or 4 men | 4 | 8 |
| 9 | 90,000 to 124,999 | hero +1 or 5 men | 5 | 9 |
| 10 | 125,000 or greater | great hero -1 or 6 men | 5 | 10 |

**Combat:** It is suggested that sneak-thieves obey the rules of mercenaries, no matter the level attained. A sneak-thief halves fatigue limits if they wear armor greater then mail. When a sneak thief makes an attack while hidden, they may make an additional Dexterity check to remain hidden (sneaking-thieving bonus applies). When making an attack from behind, a sneak-thief will score a critical on a combat roll that exceeds the value needed to cause a hit by 5 or more.

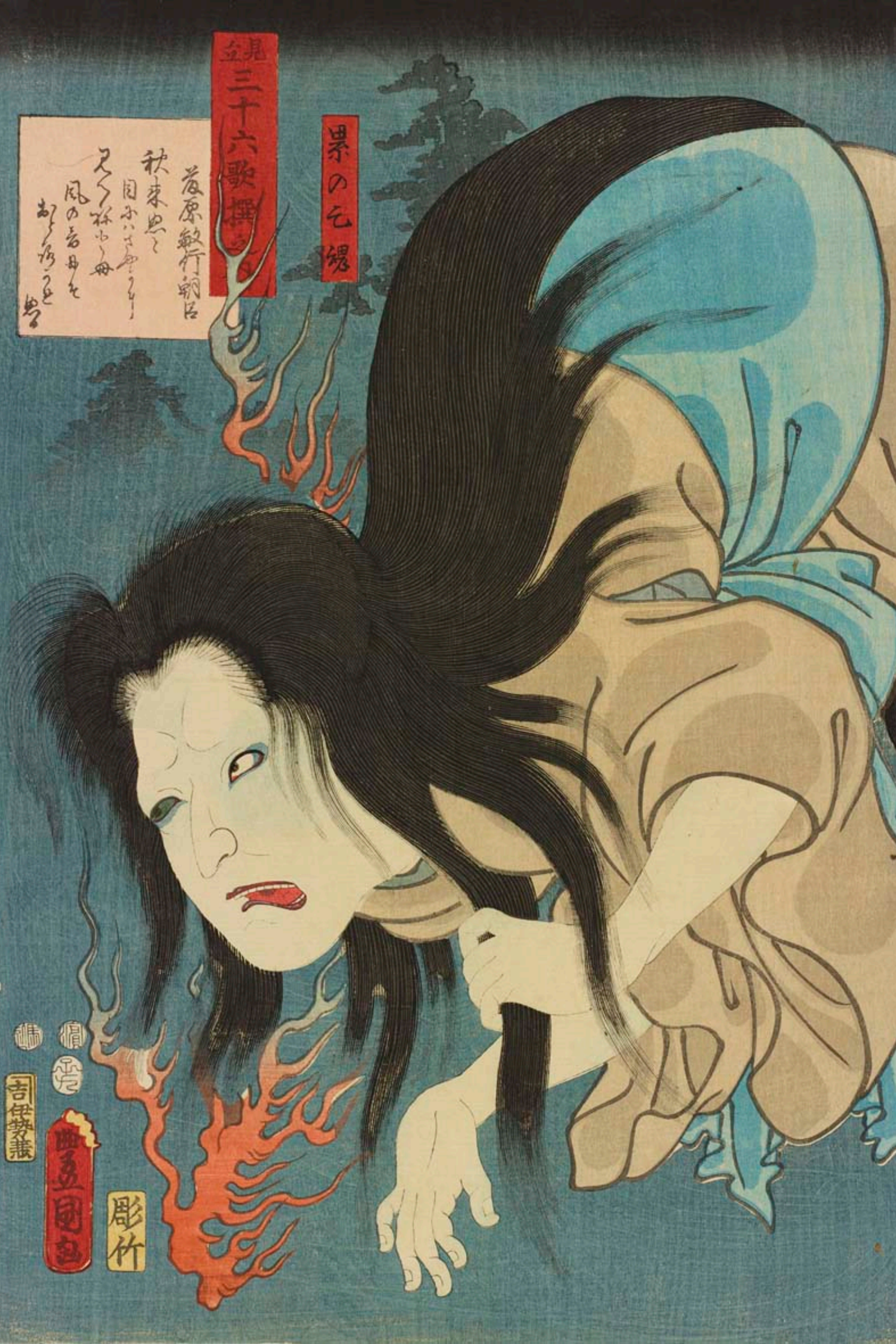
**Sneak-Thieving:** When engaged in burglary, skullduggery, and thuggery, a sneak-thief subtracts their skill bonus from the result. This bonus applies to attempts at hiding or moving quietly, and discovering traps. At 4th level, a sneak-thief has a chance to use any magical item they find. To use a magical item, a sneak-thief makes a Charisma check. If successful, the item may be used. For armor and weapons, this roll is only made once. For items with useable powers, a check must be made each time the item is used.

**Henchmen:** At 6th level, a sneak-thief has access to a small company of men at all times. A sneak-thief can call on one man per level beyond 5th. In any adventuring situation, these men must travel with the sneak-thief. However, when in a settlement of people friendly to the sneak-thief, henchmen may be called up seemingly at will. The henchmen may be from any profession and they do not count against the number of hirelings available. To start the henchmen are considered mercenaries, but after 8th level they are considered elite.

**Company:** A sneak-thief gains control of a small area and is able to draw taxation and favor from it. The sneak-thief is not seen as the leader of the area, but rather the head of a gang or guild. The influence of such sneak-thieves is vast.



Arthur Rackham '10


見立三十六歌撰之内
累の亡魂
藤原敏行朝臣
秋来ぬと
目にハさやかに
見えねとも
風の音にそ
おとろかれぬる
吉伊勢兼
豊国画
彫竹

# Hits, Injury, & Death

As first described in "A Glossary of Terminology" from the beginning of this volume, hits are "A numeric value indicating the total punishment a given character or creature is able withstand before it gives in to unconsciousness or death."

In the most simplistic terms, a hit is considered to be a fatal blow against a man-sized creature. Over time, characters gain additional hits, and many of the threats they may face have additional hits as well. A character's total hits must be reduced to 0 for that character to fall unconscious. These additional hits can be seen however a player wishes from a narrative sense. A character may be more agile, thus avoiding the full power of each blow. Perhaps they are simply that much tougher then an average man. In all cases, more hits makes any creature or character harder to kill.

**Cumulative Hits:** Some creatures and minor characters have additional cumulative hits. Each hit suffered by such creatures accumulates over time. Without healing, magical or natural, these beings perish when they reach zero hits.

**Simultaneous Hits:** Higher level characters and some more powerful creatures have simultaneous hits. All hits against creatures of this nature are removed from turn to turn. If a hero has four simultaneous hits, they must take four hits in a single turn to be rendered unconscious.

**Hit Penalty:** As characters are hit, they are penalized when performing most actions. Each hit taken results in a penalty of 1 being applied to all d20 rolls made, until they receive proper healing. This is called the hit penalty and its effects are applied to both cumulative and simultaneous hits.

## Convalescence & Healing

It is common during the course of adventuring for characters to require rest or healing. Many factors aid one's ability to heal, but hits are always healed before hit penalty.

**Natural Healing:** Without chirurgy or magic, an injured character makes a constitution save each week. If the save is successful, a single hit or point of hit penalty is removed.

**Chirurgy & Herbalism:** If the character has the benefit of a chirurgeon or other such healer, one hit or point of hit penalty is automatically regained each week.

**Magical Healing:** If a character has benefitted from magical healing, that character cannot benefit from magical healing again until the magically healed wounds would have healed normally, use the Chirurgy & Herbalism entry to find the number of weeks it would have taken for a wound to heal.

**Record Keeping:** Any hit penalty that has been accrued for a given character is recorded separately from hits.

**A Brush With Death:** If a character is reduced to 0 hits, simple healing alone does not return the character to full ability. In such instances, the character retains a hit penalty of 1 for a full month after being healed to full hits.

## Death & Retirement

There comes a time when any character should be retired and death visits the Earth everyday. In Færie Tales & Folklore, there are several considerations and options on how to deal with these moments.

**Death in War Games:** In this type of game, it is usually best to ignore the death of a character beyond the current battle or scenario. In these games, armies are built to battle one another and death does not need to be a permanent end to a beloved character. These games rarely focus on an ongoing storyline, thus permanent death serves little purpose. During a war game campaign however, death should be permanent.

**Death in Narrative Games:** In narrative games, death should be permanent. However, there are many ways to either reverse the plight (such as the raise spell), or to change the narrative to an otherworldly setting until the dead members can be returned to the mortal realms. Because of this, it is advised that players not throw away a character who as died, even in the case of a total party kill.

**The Death Spiral:** When a character is reduced to 0 hits, they fall unconscious. Each turn after this point, that player must make a constitution save. If the player fails a number of saves equal to their constitution score, they finally die. If the dying character receives any treatment (mundane or magical) within this time, the death spiral ends.

**Where Do I Go:** When a character dies, their spirit travels to the higher or lower realms depending on their linage. The spirit of a deceased common man goes to either the higher or lower realms depending upon their beliefs. High men travel to the higher realms when they die, though some travel to the realm of dreams, and low men travel to the lower realms.

**Next of Kin:** A character who has died or retired may give their possessions to a chosen heir or successor, often created by the player whose character died or retired.

## Maiming, A Death Option

A character or villain may avoid the instant death of a failed save or die roll by taking a grievous injury. If a character or villain uses this option, they are placed into a death spiral and must choose an appropriate injury. No known means, short of a wish, can heal such an injury, and no character or villain may use this option more then twice. A maiming is not going to resolve all failed save or die rolls, logic should dictate the situations this option is suited for.

**Natural 20:** If a natural 20 is rolled during the save or die roll that resulted in an injury, two injuries must be chosen or a single injury is suffered in its more severe form.

### Specific Injuries

A character or villain who takes the option of a maiming is required to choose the injury from the list below. The more severe forms of an injury still suffer the penalties of the lesser injury (lesser penalties are replaced by greater ones). A referee may impose other penalties due to the disability.

**Brain Injury:** When such individuals fail a morale roll, they act as though affected by the confusion spell (see "Magic & Miracles") until the end of the next turn.

**Deaf:** The complete loss of hearing causes one to be surprised on even odds, while spoken communication becomes difficult at best. All dexterity saves are made with a penalty of 1.

**Disfigured:** The disfigured take a penalty of 1 on all social attribute checks (generally charisma) and all reaction rolls, as well as a penalty of 1 to all constitution saves.

**Disfigured, Severe:** Those suffering a severe disfigurement are often shunned by society and treated as monsters. All attribute checks made for social reason take a penalty of 4.

**Lost Arm:** This injury imparts a penalty of 1 to all combat rolls and prevents the use of two handed weapons. Tasks that require two hands are twice as difficult (referee's discretion).

**Lost Both Arms:** Such injury makes combat or manipulating items impossible without a prosthetic device. All strength and dexterity checks are made at a penalty of 2, including saves.

**Lost Eye:** This injury imposes a penalty of 1 on all missile combat rolls for each 3" of range. Fighting-men lose either the left or right side of their controlled area.

**Lost Both Eyes, Blind:** The blind take a penalty of 10 to all actions that would require the ability to see and they are surprised on even odds. A blind character or villain must rely on a guide in most situations.

**Lost Leg:** This injury halves one's speed if a prosthetic is worn, or reduces it to 1/4 if no such device is used. All dexterity checks are made at a penalty of 2, including saves.

**Lost Both Legs:** Such an injury allows dragging oneself at a rate of 1" and imposes a penalty of 4 on all strength and dexterity checks, including saves. Those who have lost both legs are essentially immobile.

**Weakened:** This injury causes the character or villain to become fatigued twice as quickly and imposes a penalty of 2 on all saves against deprivation (food, sleep, water, etc).

# The Origin Story

A character should be more then a collection of abilities and numbers. They are intended to be simulations of people, with personal desires and histories. A character was born someplace which existed here, on this Earth, though it may not exist presently. They have birthdays, families, a home, and often land. Origin stories provide the underpinnings of a character's basic knowledge, along with a more complete understanding of their skill set as initially outlined by class and lineage.

An origin story encompasses both the culture and social class in which the character was raised, as well as the profession they have undertaken in adulthood. The choices available and the effects they have on a character are covered below.

## Cultural Upbringing

When creating a character, a player should choose an earthly culture in which their character was raised. Characters who are the product of more then a single culture, such as a Gæl and a Dane, or a Roman and a Hun are perfectly acceptable. A character's culture determines certain areas knowledge and skill, that are intrinsic to that culture. Details including: known languages, common arms or equipment, and religious belief, may also be determined by cultural upbringing.

**Property & Possessions:** A character's native culture and the social class of their profession affects the initial equipment they receive. Though not required, any character should bear armament appropriate to their culture. Many characters also have a homestead, of a size and decor befitting their profession and standing. Character's of higher standing often own several horses or other beasts of burden, retain a number of servants, and possess a more extensive wardrobe.

## Professions & Backgrounds

The profession of a character determines much about who that character is, apart from adventuring and fighting creatures of myth. A profession or background provides a character with a set of skills, as well as a defined place within the culture and community in which they reside. To determine a character's profession, choose an option from the list below or roll a d12 if no clear choice presents itself.

1. **Animal Breeder:** Skilled in the breeding and general care of valued beasts, members of this profession usually specialize by animal type (dogs, falcons, horses, etc.). Animal breeders begin with a prized, well trained animal of the character's choosing; a good number of breeding animals; a bit of land to ply their trade, a modest home; a cart drawn by two draft horses; a patron who values their work; and 1d6x10 silver.

2. **Cunning Urchin:** These folk are sneaky and prone to every manner of skullduggery. Known to squat in abandoned homes, an urchin is often a packrat of sorts. They begin with a well hidden squat in or near a town; a large number of salvaged items (when at their squat, an urchin has a 20% chance of having any simple, though well worn, item gained through salvage); and 1d6x10 worth of beggars copper.

3. **Experienced Seaman:** Skilled boatman and sailors, these seaman are at home upon the water. They may be explorers, fishermen or even raiders. Such folk often have a keen sense of the seas and the weather. An experienced seaman begins with: a small sailboat or oared riverboat; a small home and dock on the seashore, or a major river; fishing gear; a map with a few local ports; a cultural peculiarity (such as an unusual piercing, tattoo, pet, etc.), and 1d8x10 silver.

4. **Farming Herdsman:** These are simple, rustic folk who till the soil and raise livestock. They are keen to the health of both animal and crop, as well as wise to weather. A farming herdsman begins with: a small farm inhabited by their family; roughly a dozen heads of various livestock; farm tools; a cart drawn by two oxen; and 1d4x10 silver.

5. **Landed Noble:** Titled by birth and deeded lands, or possibly a chieftain's son, the landed nobility dwell in another world from the lower classes. Though usually well educated, a noble often lacks practical skill. A landed noble begins with a tract of family lands upon which they live (but is owned by the family); a full stable and possibly kennels or an aviary; a fine exhaustive wardrobe; near infinite credit in their own village; a majordomo; and 3d10x10 gold on hand.

6. **Merchant Trader:** Though viewed by many as unscrupulous opportunists, merchants and traders are a vital lifeline to many of the commodities people need, or desire. Merchants are skilled salesmen and often highly educated. As traders, they begin with either a merchants caravan owned outright, or a small trading ship they are paying off; a fine wardrobe of personal garments; a map detailing the routes to several far away places; a small amount of exotic goods left over from the last expedition; a clerk; and 1d10x10 gold.

7. **Ordained Priest:** These men and women are often the moral centers of the village or city in which they dwell. In many cultures, they are unusually well off, in others they are poor, but they always seem to wield great social influence. A priest begins with: a room in a local church or monastery, the faith of the local believers; vestments; a holy symbol; an alms box; a collection of sacred items; and 1d8x10 silver.

**8. Professional Soldier:** Guardsmen, men of standing armies and mercenaries, all are examples of professional soldiers. Most are wise to terrain and its use, the maintenance of armaments, and setting camp. A professional soldier who is both equipped and fighting in a manner consistent with their culture gains a +1 on all combat rolls. Professional soldiers begin with: armor and weaponry appropriate to their culture; a light warhorse or two riding horses and a chariot; quarters in the house of the soldier's patron; and 2d6x10 silver.

**9. Retained Artisan:** These skilled tradesmen are crafters and artisans of steady employ. They may be smiths, jewelers, shipwrights, masons, even sculptors or tailors. They are well skilled in their trade and more worldly then most townsfolk. An artisan begins with: a home and business front where they may ply their trade; tools appropriate to their profession; a cart drawn by two draft horses or oxen; and 2d4x10 silver.

**10. Skilled Ranger:** Rangers scout the roads and wilds. A ranger may be a huntsman, a messenger, a trapper, etc. They are skilled at surviving out in the wilds, as well as tracking and felling all manner of animal. A ranger begins with: a well built home in the woods; a riding horse; a hunting dog or falcon; a personal map of the area; and 1d6x10 silver.

**11. Traveling Entertainer:** From bards and minstrels, to jesters and charlatans, entertainers are generally well regarded among the old world. They bring news and rumor, as well as much needed levity and mirth. Entertainers are skilled in their manner of entertainment, as well as reading and working other people. An entertainer begins with: a fine musical instrument; room and board at most inns; a caravan home drawn by a draft horse; and 1d6x10 silver.

**12. Wanted Outlaw:** Brigands or thugs, an outlaw is often a simple bully. However, tales tell of outlaws who are the heroes of the people. An outlaw is skilled at evading capture, maintaining false pretenses, and surviving in less then ideal situations. It needs to be noted, outlaws will be targeted by guardsmen and other figures of authority. Unlike the other professions or backgrounds, an outlaw may choose a second profession or background to represent their life before they ended up on the wrong side of the law. It is up to the other players and the referee to decide if the character may keep any lands provided by a second background, but they gain all the other starting possessions. Additionally, an outlaw begins with: a hideout, somewhere out of the way and inconspicuous; basic armaments; a menacing peculiarity (such as an eyepatch, obvious scar, or unusual pet); and 1d100x10 silver.
Note: when an outlaw enters a populated area they must make a charisma check. If the check is successful, the outlaw has an encounter with some lawful force.

## Business & Income

Many characters are provided a means of income as part of their chosen profession or background. The amount of silver provided per month is found by rolling the same number of dice used to determine starting wealth, though the result is not multiplied by ten. Thus, 1d6x10 becomes 1d6 silver each month. This is the total available silver after the characters basic needs are met. If the player choses, they may test their luck by rolling a single d6. A result of 1 or 2, indicates no wealth is made that month. If the result is 6, the character makes twice the usual amount of wealth that month. In most situations, the family of a character cares for both the affairs and business ventures of the character while they are away, though this is not always necessary nor possible.

## Knacks & Knowledges

Most characters learn a few things outside their predefined skill sets. In Færie Tales & Folklore such minor skills are considered knacks and knowledges. At creation, a character is allowed to choose a number of knacks or knowledges equal to the number of bonus languages provided by their intelligence plus one. These knacks and knowledges do not count toward the number of languages a character knows, though the player must have a good explanation for how they were learned.

When determining the success or failure of some undertaking, these knacks and knowledges offer the character half of their skill bonus (rounded up) to all related attribute checks. In situations where a skilled craftsman can simply produce a high quality product, a knack may require a roll. A knowledge should be handled in similar fashion. In most cases, a player may simply define any knack or knowledge known by their character. This is commonly a single word and should be relatively narrow in scope. Knacks and knowledges are not professional skills, instead they represent hobbies and interests of the character. Examples of knacks and knowledges, as well as the differences between the two are detailed below.

**Knacks:** A knack is a practical skill, such as fishing or the crafting of pottery. A knack expands what a character can do or create. Examples are: blacksmith, brewer, carpentry, cook, fisherman, herbalism, huntsman, mason, musicianship, painter, sculptor, sportsman (choose sport), tanner, wainwright, etc.

**Knowledges:** A knowledge is exactly that, a field of study a character has some familiarity in. A knowledge expands what a character knows and understands. Examples are: anatomy, apothecary, astrology, chirurgy, cosmology, heraldry, history, law, religious studies, science, tactics, writing, zoology, etc.

## The Details

Age and language can become minor, but important details in a game session or adventure. Both are covered below.

**Age:** In most circumstances, age does not become an issue during the span of a game. However, during longer campaigns or ongoing narratives, some characters may move through the later stages of life. The table below outlines the impact of age on characters of various lineages.

*Age Categories by Lineage*

| **Lineage** | **Middle Age** | **Old** | **Venerable** |
|---|---|---|---|
| Common man | 40-59 | 60-69 | 70+ |
| High man | 50-149 | 150-199 | 200+ |
| Low man | 50-99 | 100-124 | 125+ |

*Middle Age:* Roll saves for strength, dexterity and constitution. If a save fails, subtract 1 from that attribute.
*Old:* Strength, dexterity and constitution lose 1 point each. Roll saves for intelligence and charisma. If a save fails, 1 point is subtracted from that ability.
*Venerable:* Strength, dexterity and constitution lose 1 each. Make saves for intelligence and charisma. If a save fails, 1 point is subtracted from that ability.

**Languages:** A character knows how to speak the language of their culture, plus any additional languages learned through high intelligence. All of the various languages of man are available, setting permitted, and no common tongue exists.

### *Hair Color (1d20)*

| Roll | Color |
|---|---|
| 1 | Blond or Red (even odds of either) |
| 2-3 | Brown |
| 4-19 | Black |
| 20 | Roll twice and blend the results |

### *Eye Color (1d20)*

| Roll | Color |
|---|---|
| 1-12 | Brown or black (1 in 10) |
| 13-15 | Hazel |
| 16 | Green |
| 17-19 | Blue or grey (1 in 10) |
| 20 | Roll twice and blend the results |

### *Complexion (2d6)**

| Roll/Roll | 1 | 2-5 | 6 |
|---|---|---|---|
| 1 | Deep tint | Deep | Deep shade |
| 2-5 | Median tint | Median | Median shade |
| 6 | Shallow tint | Shallow | Shallow shade |

* *Complexion is based on movement from the character's natural hereditary skin tone.*

## The Introduction Line

A character's introduction is an important final touch during the creation of a character. The introduction line offers the player a chance to define their character in more detail then the basic mechanics allow. When writing an introduction line, a character might go from a magic-user, to a "witch" maybe even a "druid". A fighting-man might be a "samurai" or a high man could be deemed "hemitheoi".
The introduction line can be constructed by using a template and filling in the blanks. For example:

"I am *(name)* of *(hometown/nation)*, heir of *(father's/mother's name)*. I am a *(alternative class name)*, and a *(profession)* by *(birth, oath or trade)*"

Thus, when filled out, the result would sound like this.

*"I am Lucian of Francia, son of Roland. I am a knight and noble by birth."*

If needed, the exact wording of the line, or lines, can be altered to fit a player's individual needs.

**What an Introduction Says:** A well composed introduction line serves a multitude uses. An introduction defines: cultural skills and trappings; variations upon the basic lineages, classes and backgrounds; and often, a bit of family history. It can even affect such factors as the residence a character inhabits and where it is located within their hometown. During play, a character's introduction line may be referenced when deciding what a character knows and how well they know it. The introduction line is likely to be repeated when making formal introductions, so it should not be terribly long.

## Notes on Skills & Attribute Checks

Attribute checks should not become a crutch to facilitate poor roleplaying. However, it is important to have a good idea of when an attribute check should be used during a game and when success should simply be assumed. There should also be an understanding how one determines what a character actually knows to better understand what they are capable of. When deciding how to determine the success or failure of a given action, follow the outline listed below.

- All characters have the basic knowledge and skills that any member of their culture, lineage, class, and background are thought to possess. This should also include any knacks and knowledges a character has acquired. The introduction line provides additional clarity to this implied set of capabilities. A samurai is often a skilled calligrapher and a mekubbal commonly posses greater knowledge about the Otherworld, as examples.
- A character should not be allowed to perform actions that would require knowledge or complex skills they would not possess due to the factors listed above. A character should not be allowed to smelt iron and forge a sword from it during the early Bronze Age, nor is it likely that a steppes nomad would be capable of sailing a ship. There are some circumstances where such limitations can be ignored, but this should only be allowed in certain rare situations, and even then a hefty penalty should be applied to the check.
- When a character attempts an action in an area where they have some skill, an attribute check should only be required if the roll would benefit the narrative tension, otherwise success should be assumed. A smith would not be required to make an attribute check to forge a sword but, they may need to make such a roll to forge a sword from the metal found within a meteor.

- The attribute used to determine the success of an action is to be determined by the action, not the skill or knowledge needed. A smith who needs to complete a complicated item on short notice may need to make constitution checks after so many hours of work, for example. The same smith may need to make intelligence checks to learn something useful from a failed project.
- The referee may add a penalty to the check based upon the perceived difficulty of the task being attempted. This penalty can range from 1 to 10, and is applied to the attribute check being rolled.

### *Example difficulty*

| Difficulty | Example |
|---|---|
| +1 or 2 | A woodworker performing carpentry |
| +3 or 4 | Playing an unknown musical instrument |
| +5 or 6 | Maintaining a disguise under close scrutiny |
| +7 or 8 | Sailing a ship through a violent storm |
| +9 or 10 | Trying to work with iron in the Stone Age |

- Attribute checks should not be used as the common method of solving problems or navigating the perils of the world in which the characters exist. Though such checks can and often should be a portion of such solutions, they should not be a substitute for taking the time to find clues and puzzle out situations through logic or discovery. Do not make a check to find a trap and a check to disarm it, though this is fine in some cases, it is preferable to have the characters work to solve their problems without such rolls.

## Accumulation of Experience

During narrative style games, characters acquire greater power through their actions. This is abstracted through the process of gaining experience points (or XP), which allow characters to gain further levels in the class they have chosen. The two primary sources of experience are defeating foes and collecting treasure, though several other sources are available.

**Treasure:** Gold, silver and jewels provides experience equal to its monetary value in experience (1 gold is worth 1 experience point). However, the acquisition of any magical, special or other unusual items does not grant experience points

**Positive Participation:** Any player who is engaged in the game and cooperative gains an experience bonus of 5% over the course of any given session.

**Good Roleplaying:** A player who represents the character they are playing in a way that is true to the character's culture, lineage and profession, or the player's description of said character, gains an experience bonus of 10% over the course of any given session.

**Creative Solutions:** A player who devises a highly creative or unusually effective plan, or makes a brazenly heroic stand, should receive twice the experience for the engagement. If a plan made it possible to avoid a tough battle, the characters should receive experience for defeating the foes in question.

**Educating:** A player who provides a pertinent and previously unknown fact to the game which relates to myth or history, gains a 1% bonus to experience per fact (10% maximum).

# Talents

Some characters have abilities which reside outside those of class or lineage. These abilities are often referred to as talents and they allow players to customize their characters in a more directly mechanical way. Talents are purchased by expending experience, which if spent in this way is lost and does not count toward obtaining one's next level. A character may use experience to buy a talent at any time, provided the talent's experience cost does not exceed the amount the character needs to obtain their next level. Thus, if a character needs 2,000 experience to gain a level, they may not purchase talents.

**Cost:** Talents are listed in tiers that correspond to their cost. The four tiers are: a basic talent costs 2,000 experience; a standard talent costs 5,000; an expert talent costs 10,000; and a mastery talent costs 50,000.

## Basic Talents

The first tier of available talents have relatively limited effects and can be learned by most characters after a session or two.

**Pugilist:** The character's unarmed attacks are deadly and treated as maces with a penalty of 3 on all combat rolls.

**Resistant:** The character gains a bonus of 1 on all attribute checks made as saves related to a single chosen attribute.

**Swiftness:** The character's movement rate is increased by 3" for all natural methods of movement possessed.

**Wrestler:** The character adds 50% to their total hits when determining the number of dice rolled for grappling.

## Standard Talents

The second tier or, standard talents, are still of a relatively limited effect and scope. Some standard talents require a lesser talent to have been purchased previously.

**Accurate:** The character gains a bonus of 1 on all combat rolls when making attacks with missile weapons.

**Hardened:** When making attacks, the character's hit penalty is considered half its current value. (Must possess Resistant)

**Knack:** The character chooses one new knack or knowledge, or improves an existing one to a professional skill.

**Legerdemain:** The character can use spontaneous magic to create complexity 0 spell effects known as tricks.

**Militia:** Choose one of the following combat options: archer, berserkr, commander, duelist, or mounted archer.

**Rider:** The character is adept in the saddle and almost never falls from their mount (referee's discretion), no normal means may unseat the rider.

**Stamina:** The character adds 1 to all totals before they are considered fatigued.

**Training:** The character no longer suffers from a reduction in stamina (to avoid fatigue) from using armor and weapons of a size or type not permitted by their class.

**Warrior:** The character gains a bonus of 1 on all combat rolls when making attacks with melee weapons.

## Expert Talents

The third tier, or expert talents, begin to have a more serious impact on a character and their capabilities. A few expert talents require certain lesser talents to have been purchased at a previous point.

**Attribute:** The character adds 1 to a single chosen attribute permanently. This talent can be purchased three times, but no attribute may be raised more then twice.

**Evade:** The character may attempt to hide even in situations which seem improbable. Any attempt that can be considered impossible, such as hiding while naked in broad daylight for example, still cannot succeed. (Must possess Knack, hiding)

**Learned:** The character adds 50% to their skill bonus when making attribute checks related to basic knowledge and lore.

**Merchant:** The character may haggle over the cost of goods. For basic purchases, a merchant gains a 10% discount with even odds of 20%. Buying or selling large quantities of goods has a favorable discount or markup of 1d4x10%.

**Natural:** The character chooses a single spell they currently know. When casting this spell the character does not need to make a complexity roll for the spell to be cast immediately.

**Sharpshooter:** The character suffers only half the normal penalty to combat rolls when attempting a called shot during missile combat. (Must possess Accurate)

**Tireless:** The character may double all totals before they are considered fatigued. (Must possess Stamina)

## Mastery Talents

The final tier, or mastery talents, can have a radical impact on the capabilities of a character. Many mastery talents may only be purchased if a particular expert talent was purchased perviously.

**Ageless:** The character no longer ages, nor may they be aged by any effect, magical or otherwise. A common man may not purchase this talent.

**Blessed:** The character is always considered to be wielding a magical weapon. If this talent is taken a second time, the character may only be harmed by a magical weapon.

**Font:** The character is able to make half again the number complexity rolls to create spontaneous magic spells then their level normally allows.

**Gifted:** The character learn one spell, determined randomly. They can cast this spell at half their level if they are not a magic-user. (Must possess Legerdemain)

**Leader:** The character may double the number of hirelings they may retain at any given time. The range of any ability related to command is also doubled.

**Specialization:** The character chooses a single weapon type (dagger, sword, great sword, etc.). Combat rolls made with such weapons score a critical if the roll hits by five more then needed and totals 20. (Must possess Accuracy or Warrior)

**Watchful:** The character cannot be surprised. The distance at which creatures may be perceived is also doubled.

## The Benefits of Virtue & Vice

In Færie Tales & Folklore, virtue and vice are the basis of many tales. Stories often hinge upon the protagonist's morality or lack thereof. To represent this, each player should write a virtue and a vice for their character. These traits are intended to provide a way for the players to encourage role playing.

The virtues and vices written by the players come into play through the ongoing narrative. At the end of each session, the players and referee vote on how well each character adhered to their introduction line, virtue, and vice. Those who get the benefit of the vote gain a benefit during the next session.

**Virtues:** A virtue is something about the character that shows their positive nature. The character's heroic nature is likely to be the strongest if the task at hand relates to their virtue. A well written virtue is best when it is clear and concise. Some examples: *"I always aid a lady in distress"* or *"I try to help ease the suffering of the poor and downtrodden"* or *"I nurture the natural world around me"* or *"A bully always finds my boot in their arse"*. Each of these are fine virtues and is broad enough to be generally applicable to a character and their story.

**Vices:** A vice is the greatest weakness of the character. The vice of a character is very important in understanding what it is that brings out the darkest, most negative portions of who they are as people. A well written vice should also be clear and concise. Some examples: *"Greed is smart, and I am worth every copper"* or *"I commonly drink until I pass out"* or *"The truth and I do not agree"* or *"I hurt things, to see how they react"*. While maintaining clarity, creativity is encouraged in the wording of a vice (or virtue) provided it adds color and is not unnecessarily confusing.

## The Review

At the end of any given session, the players should review the session along with the referee. This review is used to decide if each player maintained the characterization of their dramatis personæ. After a brief discussion of the character's actions, the players hold a vote. The referee's vote is worth has the same value as the remaining players minus 1 (In a game with four players, the referee counts as three votes). Characters who get a majority vote gain a story benefit. This process works best if the players and referee follow a few simple steps.

**Pay Attention, Take Notes:** During a game session, when a player narrates an action which typifies the character they are playing, make a note of it. These notes are handy when trying to decide on how to vote on a character's actions.

**Know the Other Characters:** It is useful to make notes of the other characters introduction line, virtue, and vice. This is very helpful in determining if a character is indeed acting in a manner consistent with their characterization.

**About the Referee:** This system is intended to be a player driven form of reward. Though the referee has a strong vote, this is a way for players to reward players.

## Story Benefits

Each time a character gets a majority vote during an end of session review, they are granted a story benefit. Story benefits are used during a game to bend both mechanics and narrative in the character's favor. Story benefits can be saved up from session to session, or spent immediately. There are only certain allowed uses for these benefits which are detailed below.

**Plot Armor:** A story benefit can prevent the eminent death of a character, such as from a failed save or die roll. When using a story benefit in this way, the character does not avoid what was their impending cause of death, rather it just fails to kill them. The character is placed into a death spiral and they must get attention soon or they still parish. This benefit can only be used once per in game month.

**Improve a Trade:** When a story benefit is used to improve a trade, it is spent by the player as treasure is distributed but only if the player is making a gold trade. In this situation, increase the trade to the next higher value.

**Introduce Facts:** The last, and possibly most flexible use of a story benefit is to introduce a fact into the narrative when not acting as the narrator. Such facts are usually but minor details and should not be used to move the story forward all on their own. Facts should also retain a sense of plausibility. For example, a party has arrived in neighboring town and it is important they find out some information quickly. One of the players states they are using a story benefit to create the following fact.

*"I know the keeper of the inn one town over."*

This fact does not directly further the story, it is plausible in the current narrative, and it offers some lingering color to the campaign. The intent of an introduced fact is narrative rather then something providing a benefit to the game's mechanics. A fact of this nature should not create a major impact, though it should offer some. With any introduced fact, the referee is the final arbiter in what is acceptable. Once a fact has been accepted, it is considered permanent unless later overruled.

***Factual Examples:*** The following examples are provided for the purpose of clarifying the scope of an introduced fact.

*"My family's cattle always wins the prize at harvest."*

This is a good example of a fact that serves little meaning in the game, but is useful for narrative reasons. A fact of this nature may have implications beyond the character's intent be they good or bad. If a player asks for the introduction of a fact that seems to just add interest to the narrative, the referee or narrator is encouraged to utilize that potential interest.

*"I always keep a barrel of my finest mead around, never know when you might have company. Join us for a drink!"*

This is a more specific use of a fact. Here, the party finds themselves in an encounter with a traveling mercenaries and they hope to avoid trouble. This is a handy fact considering the character had no such barrel of mead listed. The creation of such a minor item is not outside the capabilities of a fact. A fact of this nature is also a good place to be reminded that an introduced fact needs to be plausible. If the party had just crossed a desert, that barrel of mead becomes highly unlikely. Such facts should hold up to some scrutiny from the referee if not the other players.

*"There is a well hidden cave around the next bend. I used to hide there as a child and it should allow us to regroup."*

In this instance, a fact was used to provide an obvious benefit though it does not provide a way to move the story forward. As mentioned earlier, the cave can be used at other times as well (and by more then just the character).

# The Random Lives of People

The following tables may be used to generate any manner of in-game persons, including a character. The odds are weighted to maintain the scarcity of certain backgrounds, classes, and lineages. The tables can also be used to quickly generate the many people encountered in a fantasy game world. If agreed by all the players, a player may make one roll during this process a second time and choose the result they prefer.

**Generate Attributes:** Unlike the more standard method used to generate a characters attribute values, a person created with this system rolls 1d6+6 for each of the six attributes. These values are further altered during this process (18 max).

*Lineage (1d20)*

| Roll | Lineage |
|---|---|
| 1-18 | Common Man (+2 dexterity) |
| 19 | Low Man (+2 constitution) |
| 20 | High Man (+2 charisma) |

**Low Men:** A low man rolls a d6. 1 & 2 results in the enchanting ability; 3 & 4 results in the growth ability; and 5 & 6 results in the shapechange ability.

**Era:** After the 16th century, all results above 18 require an additional roll of a d10. If the roll is a 10, the individual is indeed a member of the rolled lineage. All other results are treated as a common man. After the year 1887, a 100 is required from a d100 roll.

**Parents:** There is 1 in 4 odds that either parent has died by the time the individual reached adulthood. Historically, many mothers died in child birth, and many fathers in war. There is a 1 in 20 chance that the death was an act of foul play. If this is the case there is only a 1 in 100 chance that the individual has any real idea who was involved in the act.

**Siblings:** Roll a d4 to determine the number of siblings. If the result is a 4, roll again and add the result. Repeat this if necessary. There are even odds of each sibling being male or female, and a 1 in 6 chance for them to die before reaching adulthood. To determine the individual's birth order, roll a die that is closest to the number of siblings (any results above the number of siblings can be rolled again).

**Spouse:** There are even odds for any character to be married and a 1 in 10 chance that the character's spouse has already died. A spouse has even odds to practice the same profession as the character (usually as part of a family business). If the spouse is not practicing the same profession, they have a 1 in 4 chance of practicing another randomly determined profession. If a spouse has no profession, they are assumed to care for the family home (male or female).

**Children:** If they have not been married, a character has a 1 in 6 chance of being a parent and a married character has even odds of being a parent. If a character is a parent, the number of children is determined in the same manner used to determine the number of siblings. Each child has a 1 in 10 chance of having died. A child's age is determined by rolling 1d10, adding the result to 13, and subtracting that from the character's age (minimum of 0). If a character (age 24) rolls a 4 (4+13=17), then the age of the child is 7 (24-17-7).

**Family Reputation:** All families have a reputation within their community. Roll on the table below.

*Reputation (1d20)*

| Roll | Community Opinion |
|---|---|
| 1 | Feared and avoided by those who know |
| 2-6 | Spurious and untruſtworthy, but not dangerous |
| 7-14 | They keep to themselves, or are nondescript |
| 15-19 | Popular, upſtanding members of the community |
| 20 | Respected paragons of local culture |

**Friends & Rivals:** Any character has social connections in the community they call home. A friend is a local inhabitant the character knows and is on good terms with. A rival is a local who dislikes the character. Characters gain a number of friends equal to their allowable hirelings. However, for every two friends chosen, the referee chooses a single rival from the local inhabitants. To choose a friend, a player may claim an NPC as a friend upon firſt meeting them only. If the referee does not object, the character and that NPC are friends. It is wise to follow social convention and the like to avoid abuse of the syſtem (an urchin should a very good reason to be friends with a king). The scope of fried and rival is clarified below.

- *Friend:* A friend is an NPC from within a character's home community (no more then 50 miles away) who is on good terms with the character. A friend is not an adventurer, nor a companion on such escapades. However, a friend is likely to help a character in whatever way they are able (without risking too much).

- *Rival:* A rival is not a villain, a rival is an NPC within a character's home community or a neighboring one (within a 100 miles) who dislikes or opposes the character on a social level. A rival is likely to spread rumors or work against a character, but a rivalry is not often directly confrontational. A rival may offer material aid or information to a villain, but they are unlikely to become one.

Friends and rivals exist in Færie Tales & Folklore to bring a character closer to their community, to make them part of something more then just an adventure. Friends should only be chosen upon meeting an NPC for the first time. This is an important safeguard against choosing friends after their value is assessed. It needs to be said, friends should be treated as such.

**Profession & Background:** Roll 1d12 and consult page 39 through 42. If the "outlaw" background is the result, roll for the individual's original profession. Each profession adds 2 to a certain attribute as follows (wanted outlaws may choose between two possible attributes). Early modern eras require a shift in professions and backgrounds, listed in parenthesis.

- *Strength:* Farming Herdsman & Professional Soldier; (Early Modern: Laborer & Tough)
- *Intelligence:* Merchant Trader & Retained Artisan; (Early Modern: Professional & Scientist)
- *Wisdom:* Animal Breeder & Ordained Priest; (Early Modern: Occultist & Watchman)
- *Dexterity:* Cunning Urchin & Wanted Outlaw; (Early Modern: Craftsman & Doctor)
- *Constitution:* Experienced Seaman & Skilled Ranger; (Early Modern: Explorer & Military)
- *Charisma:* Landed Noble & Traveling Entertainer; (Early Modern: Aristocrat & Religious)

### *Class by Lineage (1d20)*

| Roll | Common Man | High Man | Low Man |
|---|---|---|---|
| 1-5 | Sneak-thief | Fighting-man | Magic-user |
| 6-15 | Fighting-man | Multi-class | Sneak-thief |
| 16-20 | Sneak-thief | Magic-user | Magic-user |

**High Men:** A single class high man rolls a d6. 1 & 2 results in the impervious ability; 3 & 4 results in the strength ability; and 5 & 6 results in the wirework ability.

**Class Attribute Bonus:** A fighting-man adds 2 to strength, a magic-user adds 2 to wisdom, and a sneak-thief adds 2 to intelligence. A multi-class fighting-man/magic-user may add 2 to either strength OR wisdom.

**Gear Provided by Class:** A character's class offers a bit of gear to start, as outlined below. Multi-class characters begin with both sets of gear. The amount of starting wealth gained from the character's profession is not multiplied by ten.

- *Fighting-Man:* A primary & secondary melee weapon; two throwing weapons (axes, javelins, etc) or a bow & quiver of arrows; mail armor & shield; backpack & bedroll
- *Magic-User:* A spell book, rune sticks, talismans, etc with which spells are recorded; implements of the art (mortar & pestle, small vials & pouches, herbs & reagents, etc); a small pet (cat, owl, raven, snake, etc)
- *Sneak-Thief:* A bow & quiver of arrows or a crossbow & bolts; a dagger; hand axe or other small melee weapon; a gambeson or leather jerkin; a hood or mask; a tiny "hole-in-the-wall" hideout somewhere in, or near, their hometown.

### *Knacks & Knowledges (1d20)*

| Roll | Knack | Knowledge |
|---|---|---|
| 1 | Blacksmith | Anatomy |
| 2 | Brewer | Apothecary |
| 3 | Carpentry | Aſtrology |
| 4 | Cook | Chirurgy |
| 5 | Farming | Cosmology |
| 6 | Fishing | Engineering |
| 7 | Herbalism | Gardening |
| 8 | Hunting | Heraldry |
| 9 | Mason | Hiſtory |
| 10 | Mining | Law |
| 11 | Musician | Lore |
| 12 | Outdoorsmanship | Mechanics |
| 13 | Painting | Navigation |
| 14 | Sailing | Occult |
| 15 | Sculpting | Politics |
| 16 | Sportsman | Religion |
| 17 | Tailor | Science |
| 18 | Tanning | Tactics |
| 19 | Tinker | Writing |
| 20 | Wainwright | Zoology |

**Knacks & Knowledges:** The table on the previous page is used to generate random knacks or knowledges. It is usually a better idea to simply choose appropriate knacks or knowledges based on an individual's defining events (see below), or another aspect of the character, such as class or lineage. If a player chooses to randomly determine their knacks and knowledges, a rational explanation must be provided for how they were learned. A broad skill set becomes much more common as the centuries pass and education improves.
The table is used to generate either a knack or a knowledge from a single roll. A player, or referee, chooses which of the two is being determined before any roll is made.

## Defining Events

All individuals experience events which come to define them in significant ways. Such events shape who an individual becomes and often place them upon a path toward the heroic. The following table provides a random method to determine these events and with the agreement of the referee, or other players, new defining events may be created using the preexisting ones as an outline for what is allowed. The number of events any individual has experienced during the course of their life is determined by referencing the list below.

- *None:* Most non-player characters
- *One:* Heroes, great heroes, and wizards, etc
- *Two:* Individuals with a character class, including villains

**Benefits:** Each defining event provides a couple of benefits. First, each event offers a single point bonus in one attribute. Second, each event offers some small material benefit, such as a pet or nice weapon, etc. Knacks or knowledges implied by a defining event must still be learned at another point, but the narrative rational already exists.

## *Defining Events (2d20)**

| Roll | Event |
|---|---|
| 2 | Lost as a child & raised by wild animals: +1 constitution, suffers from lycanthropy |
| 3 | Champion athlete: +1 dexterity; +1" to jump, movement rate, thrown range; and a trophy |
| 4 | Read or memorized a vast collection of tales: +1 wisdom, some form of journal & tip jar |
| 5 | Sailed the seas with relatives: +1 constitution; a strange keepsake from a strange land |
| 6 | Renowned drunken pugilist: +1 strength, never considered too drunk to fight effectively |
| 7 | Successful gambler: +1 intelligence, a 50 gold trade & more then a few enemies |
| 8 | Born in the saddle: +1 dexterity, fine & loyal heavy war horse with bridle & saddle |
| 9 | A skilled hunter: +1 wisdom, an animal trophy, a scar & a "lucky" missile weapon |
| 10 | Traveled with merchants: +1 charisma; +50% starting funds, knows someone everywhere |
| 11 | Raised by the medicine man or chirurgeon; +1 intelligence, healer's tools & a strong stomach |
| 12 | Legendary appearance: +1 charisma, renown thought land (both adoration & hatred) |

** High men add 5 to each 2d20 roll, low men add 2.*

## *Defining Events, Continued I (2d20)**

| Roll | Event |
|---|---|
| 13 | Apprenticed to a smith: +1 strength, self made melee weaponry & a surly disposition |
| 14 | Ran messages as a child: +1 constitution, a local map & other people's secrets |
| 15 | Raised hunting or messenger birds; +1 wisdom, your finest animal (knows 6 tricks) |
| 16 | Spent summers building the homestead; +1 strength, homestead is lightly fortified |
| 17 | Talented climber & tumbler: +1 dexterity, can climb at 50% of movement, no roll |
| 18 | Ran errands for an apothecary: +1 intelligence, knows locations & look of important herbs |
| 19 | Knows many spirits: +1 charisma, knows names and ways to trick most local spirits |
| 20 | Eats a strongman's diet: +1 strength, ability to eat almost anything & lift +25% |
| 21 | Traveled to a far off land: +1 wisdom, an additional language & unusual clothing |
| 22 | Fostered by learned men: +1 intelligence, a modest collection of knowledge (scrolls, etc) |
| 23 | Gifted duelist: +1 dexterity, a dueling weapon of superior quality & a reputation |

** High men add 5 to each 2d20 roll, low men add 2.*

## *Defining Events, Continued II (2d20)**

| Roll | Event |
|---|---|
| 24 | Served as a watchman: +1 constitution, proof of authority, helmet & fine lantern |
| 25 | Found to be a fine tactician: +1 intelligence, a chess or go set, a fine light warhorse |
| 26 | Musical prodigy: +1 dexterity, an instrument of remarkable quality, a reputation |
| 27 | Learned to brew or craft wine: +1 wisdom, always seems to have a drink & a secret |
| 28 | Spent time out in the wilds: +1 strength, has a hut or cabin in the woods unknown to all |
| 29 | Family was adamant about education: +1 intelligence, friends at a temple or library |
| 30 | Grew up on a boat: +1 dexterity, owns a small watercraft and fishing tackle |
| 31 | Strong throwing arm: +1 strength, add 3” to the range of any thrown weapon |
| 32 | Grew up around troubadours: +1 charisma, an unusual set of clothes & a cart or wagon |
| 33 | Educated by monks and acolytes of faith: +1 wisdom, trappings of the faith, alms box |
| 34 | Hired out as a mercenary: +1 strength, 50% greater starting funds, heavy armor |

** High men add 5 to each 2d20 roll, low men add 2.*

## *Defining Events, Continued IV (2d20)**

| Roll | Event |
|---|---|
| 35 | Loved tending the orchards: +1 conſtitution, can get nearly any plant to grow |
| 36 | Has a way with animals: +1 wisdom, a fine pet, can teach animals 1 additional trick |
| 37 | Military schooling: +1 ſtrength, a fine weapon, renown or rank in local military |
| 38 | Developed a taſte for burglary: +1 dexterity, simple tools to force doors, cheſts, etc |
| 39 | Felled a great beaſt: +1 conſtitution, a 50 gold trade & a great ſtory |
| 40 | Shrewd businessman: +1 intelligence, twice the ſtandard amount of beginning property |
| 41 | Relative of the earth: +1 wisdom, hair & nails, etc made from plant, ſtone, etc |
| 42 | Touched by the wilds: +1 ſtrength, a subtle beſtial visage & animals treat as animal |
| 43 | Tutored by spirits: +1 intelligence, has a lesser spirit friend (hob, irshi, little folk, etc) |
| 44 | A cycle of reincarnation (as spell): +1 wisdom, reincarnates in 1d100 years after each death |
| 45 | Secretly a changeling: +1 charisma, can make subtle changes to visage & has a real family |

** High men add 5 to each 2d20 roll, low men add 2.*

**Note on Attributes:** It is not possible to finish this process with an attribute greater then 18. In fact, all of the results from these tables would have to affect a single attribute for an individual to start play with an 18.

**The Finishing Touches:** If this system is being used for the creation of player characters, some elements of character creation still need to be handled by the player. Of these, the introduction line is the most vital. It should be finished before play begins.

## Writing the Tale

Once the process is finished, the narrative language used in the descriptions can be used as the basics of a personal history or background. As many of the generated parts of the individual should be included in this short background tale. It is possibly most important to include an individuals defining events in this background tale, as their introduction line covers most of the other important details.

This background tale should not get terribly wordy or overly involved. However, if constructed and written correctly, there is no need to describe the effects further, or in another area on the character sheet. If an individuals background has "Hired out as a mercenary and traveled with merchants" the player can just record the in-game benefits of both events and move on.

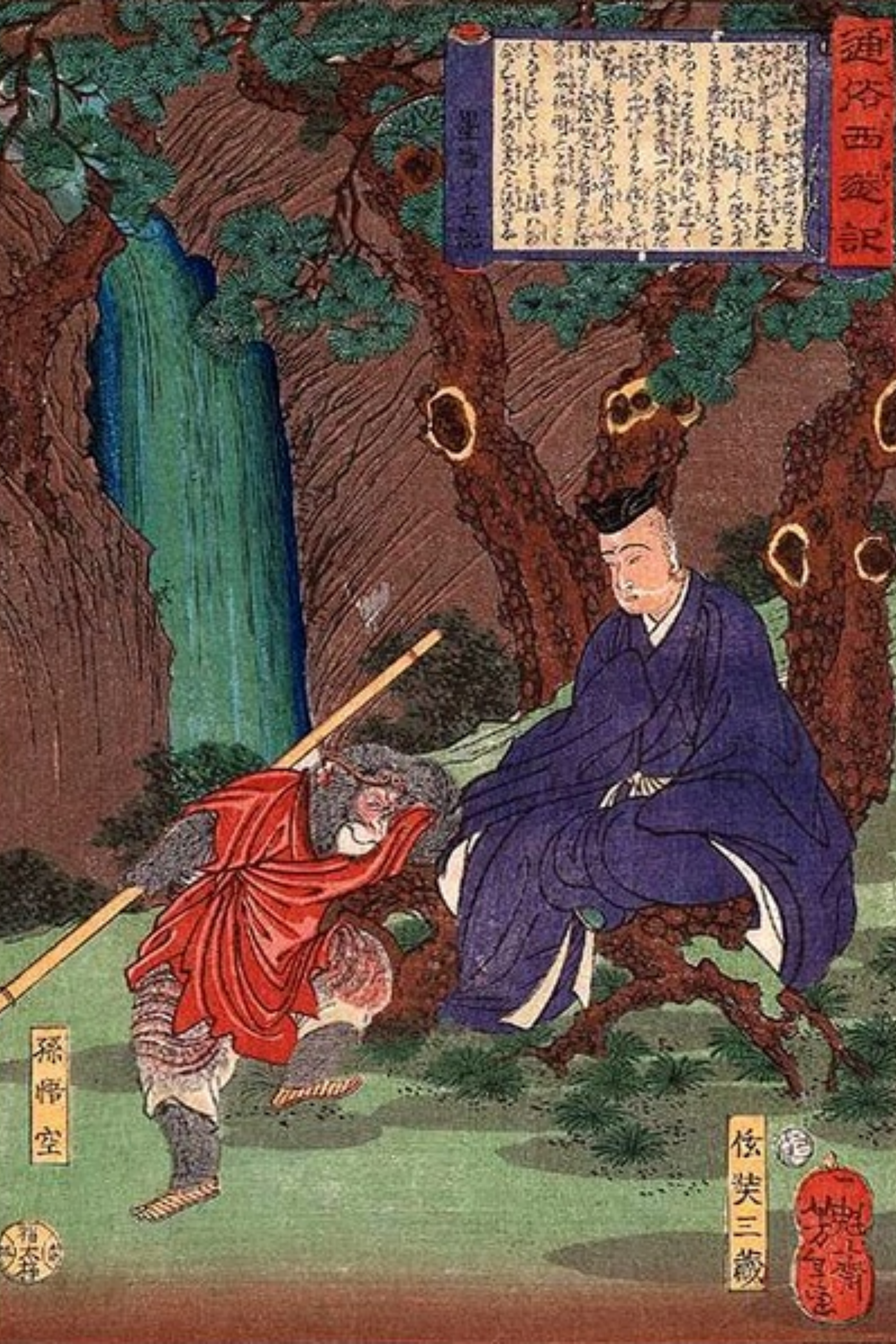
**Adding to the Tale:** As a player continues to play a single character, that individual begins to accumulate memorable and amusing tales beyond their beginnings. Players are encouraged to keep a record of such tales, and those who use this method of creation are even more so. This ongoing narrative is used to create a more permanent world.

**Connections:** It is suggested that the players on an adventure or campaign share something in their backgrounds which binds them together. To help facilitate this beneficial process, any characters who find a way to link their story to another, in a manner supported by the rolls, may opt to use any of the benefits of a linked character (sense willing). Thus, characters with professions capable of producing a product or providing service may offer these products and services to characters who share some common link through their backgrounds.

Here is one example of how a link is supported by a die roll. Two characters grow up in a village together, one becomes a smith as a profession and the other simply apprentices with the local smith. In a small village it can be assumed they were both trained by the same older smith. This link is supported by the dice rolls and their results. To further the example, if the character who just apprenticed with the smith was also an adept animal trainer, the smith character could also have well trained animals because of the abilities of a friend.

Players should describe such connections in their written stories so they are integrated into both characters background tales. Though it is a good idea to intertwine the characters lives a bit, only those that are linked in this way gain an advantage from the coincidence.

**Fudging Things:** The process described above was crafted to fit a wide range of historical settings. However, in a modern setting, some entries may seem out of place. In such instances it becomes necessary to fudge the language of an entry to suit the current need. When possible, changes to these descriptions should maintain the spirit of the result, altering only as much as is required. If no simple solution is found that maintains the entries intent, the player should work with the referee to write something that as acceptable to all involved.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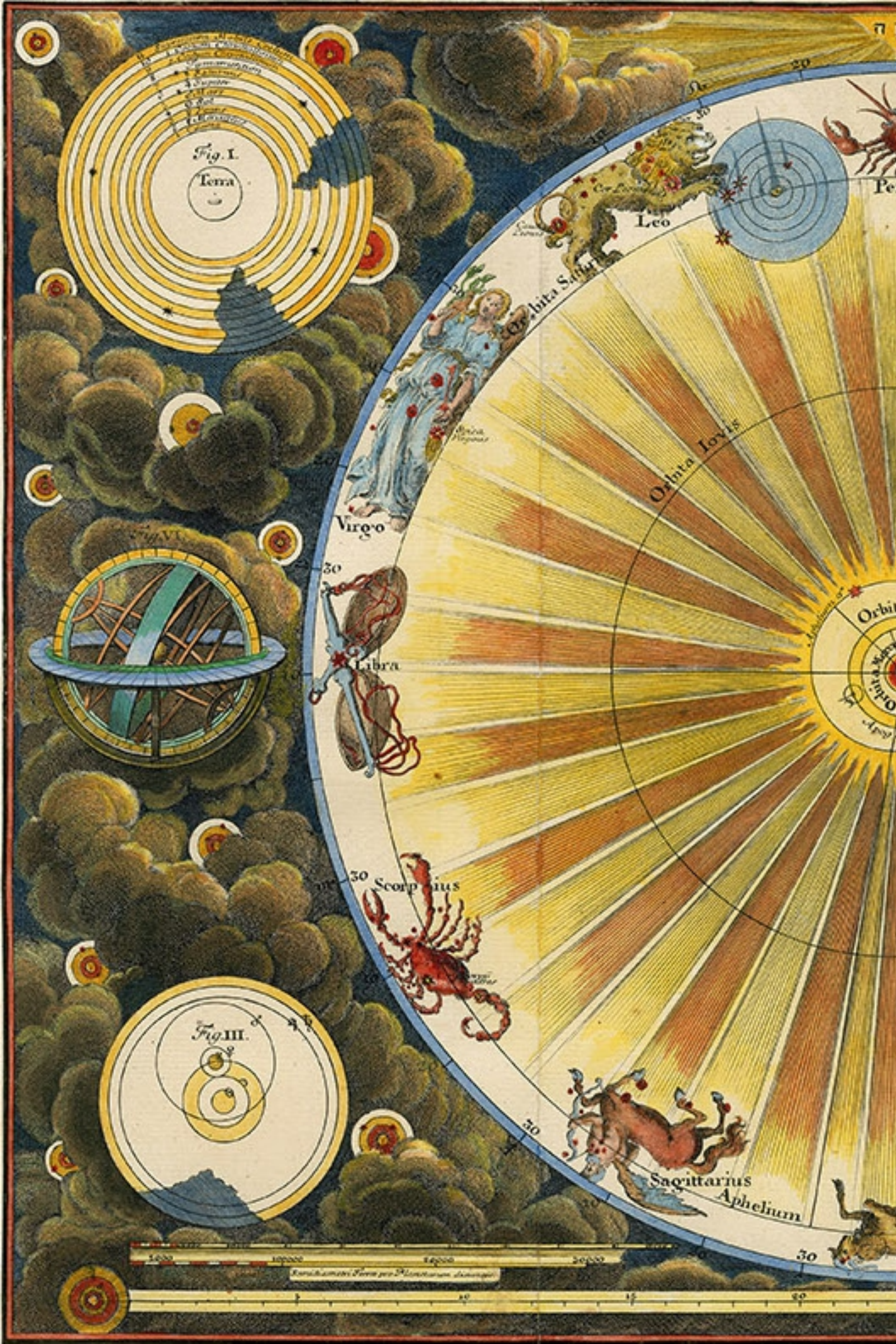
Fig. I.
Terra
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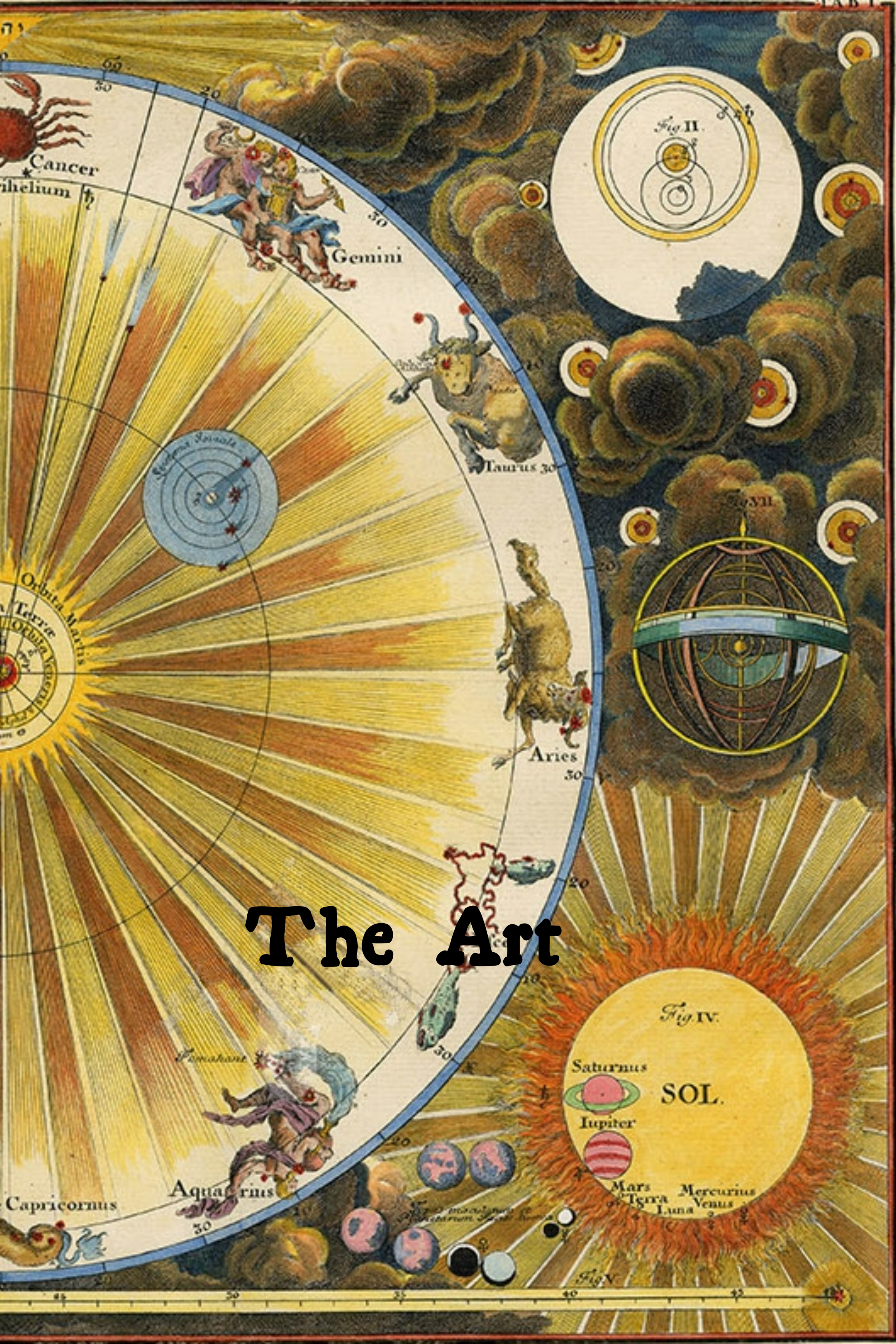
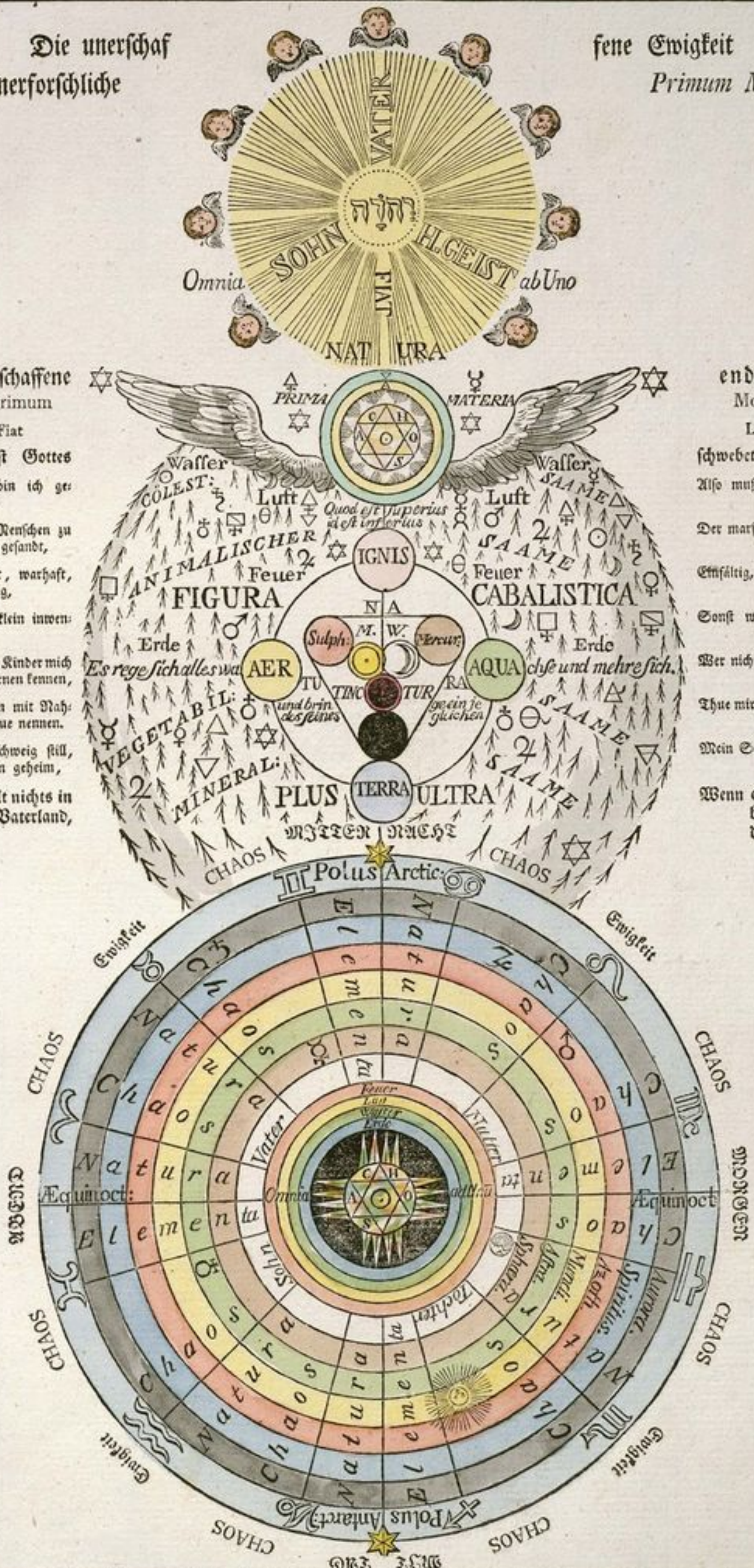
Orbita Iovis
Virgo
Libra
Scorpius
Sagittarius
Aphelium
Fig. III.
Fig. VI.
Orbi
20
30
10
5000
10000
15000
20000

# The Art


Cancer
Perihelium
Gemini
Taurus
Aries
Aquarius
Capricornus
Orbita Martis
Orbita Terræ
Orbita Veneris
Fig. II.
Fig. IV.
SOL.
Saturnus
Iupiter
Mars
Terra
Luna
Mercurius
Venus
Fig. V.

# Die unerſchaffene Ewigkeit und unerforſchliche Primum Mobile.


VATER
SOHN
H.GEIST
FIAT
יהוה
Omnia
ab Uno
NATURA
PRIMA MATERIA
C H A O S
Wasser
Luft
Feuer
Erde
CÖLEST:
ANIMALISCHER
VEGETABIL:
MINERAL:
SAAME
FIGURA CABALISTICA
Quod est superius id est inferius
IGNIS
NA
M. W.
Sulph:
Mercur:
AER
AQUA
Es rege sich alles was chse und mehre sich.
TU RA
TINC TUR
und brin des seines
ge ein je gleichen
TERRA
PLUS ULTRA
MITTERNACHT
CHAOS
Polus Arctic:
Ewigkeit
Chaos
Natura
Elementa
Vater
Mutter
Sohn
Tochter
Feuer
Luft
Wasser
Erde
Omnia
Æquinoct:
ABEND
MORGEN
Sphæra
Mundi
Azoth
Spiritus
Aurora
Polus Antarct:
MITTAG

**Das erſchaffene endliche**
Primum Mobile.
Fiat Lux.
Und der Geiſt Gottes ſchwebete auf dem Waſſer.

Prima Natura bin ich genandt,
Von Gott dem Menſchen zu Dienſt geſandt,
Einfältig, gerecht, warhaft, beſtändig,
Aeußerlich groß, klein inwendig.
Noch wollen meine Kinder mich nicht lernen kennen,
Ob ich mich ſchon mit Nahmen thue nennen.
Kennſtu mich, ſchweig ſtill, halts in geheim,
Ein Prophet gilt nichts in ſeinem Vaterland,

Alſo muß ſeyn mein Laborant:
Der marſchiern will in mein Land,
Einfältig, warhaftig, fromm und ſchlecht:
Sonſt wird Er mir zum Henker-Knecht.
Wer nicht will haben dieſen Namen,
Thue mir Abbitt und ſpreche Amen.
Mein Schatz verbirg, machs nicht gemein.
Wenn er nicht ſeine Lehr beſtätigt mit Wunderwerken.

# Magic & Miracles

In Færie Tales & Folklore, there are three primary forms of magic: spells, which are predefined supernatural effects invoked by personal power; miracles, which are supernatural effects invoked on the caller's behalf by external powers; and finally spontaneous magic, which can create customized supernatural effects similar to spells. Each form of magic is detailed in this section.

**A Recap of the Save:** As stated previously, a save is a type of attribute check used to avoid a detrimental effect. To make a save, a single d20 is rolled against the listed attribute. If the total is equal to, or less then the attribute the save is based on, or a creatures hits +5, it is considered successful. Some effects require a save or die roll. Such a save is repeated for each hit the target has, and the series of saves ends with the death of the target (no death spiral), or with the first successful save. Thus, if a character with 5 hits is within the area of effect of a catapult, they make a save. If unsuccessful, They mark the hit and repeat the save. If the next save is unsuccessful, they mark another hit, and so on. A magic-user, or other spell user, may use their skill bonus, or total hits, as a penalty to any saves a target makes against their spells, miracles, or other magical effects.

## Spell Casting

The most common form of magic is spell casting. A Spell caster learns a specific number of spells which accomplish very specific things. Each spell has a complexity rating, which indicates how difficult the spell is to cast. The caster's level determines how skilled they are at casting spells. The casting of spells is ultimately resolved with a complexity check.

### *Spell Complexity Check & Effect (1d20)*

| **Complex. /Effect** | **Level 1-2** | **Level 3-4** | **Level 5-6** | **Level 7-8** | **Level 9-10** |
|---|---|---|---|---|---|
| 1/I | 13+ | 10+ | 7+ | 5+ | 4+ |
| 1/D | 12-6 | 9-5 | 6-4 | 4- | 3- |
| 1/N | 5- | 4- | 3- | - | - |
| 2/I | 15+ | 13+ | 10+ | 7+ | 5+ |
| 2/D | 14-8 | 12-6 | 9-5 | 6-4 | 4- |
| 2/N | 7- | 5- | 4- | 3- | - |
| 3/I | 17+ | 15+ | 13+ | 10+ | 7+ |
| 3/D | 16-11 | 14-8 | 12-6 | 9-5 | 6-4 |
| 3/N | 10- | 7- | 5- | 4- | 3- |
| 4/I | 19+ | 17+ | 15+ | 13+ | 10+ |
| 4/D | 18-14 | 16-11 | 14-8 | 12-6 | 9-5 |
| 4/N | 13- | 10- | 7- | 5- | 4- |
| 5/I | 20 | 19+ | 17+ | 15+ | 13+ |
| 5/D | 19-16 | 18-14 | 16-11 | 14-8 | 12-6 |
| 5/N | 15+ | 13- | 10- | 7- | 5- |
| 6/I | - | 20 | 19+ | 17+ | 15+ |
| 6/D | 20 | 19-16 | 18-14 | 15+ | 14-8 |
| 6/N | 19- | 15- | 13- | 10+ | 7- |

*Complex. = The spells complexity level.*
*Level = the greater of 1/2 a creatures total hits or the number of spells the creatures knows, for spell casters with mo level.*

*I = The spell immediately takes effect (during the spell phase).*
*D = The spell requires a number of turns equal to its complexity.*
*N = The spell negated, add 1 to the caster's hit penalty.*

**Spell Complexity Rolls:** When a spell caster chooses to cast a spell, they roll a d20 and consult the above table. The result of the roll determines how the chosen spell takes effect, from nearly instant, to a failed casting.

**Natural 20, Complexity Roll:** A spell complexity roll that results in a natural 20 applies a penalty of 4 to saves against the spell's effects, provided the result is an "I" or immediate.

**Natural 1, Complexity Roll:** A spell complicity roll that results in a natural 1 prevents the spell from being attempted again until the next day.

**Casting Requirements:** When casting spells, the caster must not be disturbed through an attack on their person nor are they permitted to move during the casting. If the spell caster is attacked while casting, or continuing a spell, the spell ends or the casting fails.

**Continuation of Spells:** Some spells may be continued longer then one turn, provided the caster does not engage in melee combat nor attempt casting another spell. The distance at which a spell can be continued is modified by the level of the caster. A complexity roll is not required to continue a spell.

*Spell Continuation Range*

| Level | Range | Level | Range |
|---|---|---|---|
| 1 | - | 6-7 | 48" |
| 2-3 | 24" | 8-9 | 72" |
| 4-5 | 36" | 10 | unlimited |

**Material Components:** Most spells offer the option to use a material component as they are cast. The use of a material component generally improves or alters the spell in some way. Perhaps more importantly however, such components allow the caster to avoid the spell's side effect.

**Side Effect:** All spells cause some form of side effect when they are cast. A side effect usually resolves itself in due time, or with some action by the character. However, until a side effect has ended or been resolved, the character emanates a disconcerting aura. For each active side effect, the caster adds 1" to the aura's radius and applies an additional penalty of 1 to all morale checks made within the radius. This aura may have other effects, see below.

### *Disconcerting Aura Effects*

| Penalty | Other Effects |
|---|---|
| 1 or 2 | No additional effects or considerations beyond those of the aura itself. |
| 3 or 4 | Those within the aura suspect the character has something do with their uneasiness. At this level, animals react poorly to the character. |
| 5 or 6 | Those within the aura can easily identify the character is the source of their discomfort. At this point, animals become openly hostile. |
| 7 or 8 | Those within the aura experience revulsion toward the character and may become violent. |
| 9 or 10 | The unnatural aura of the character is now terrifying to all living things, morale fails. |

The aura caused by the side effects of magic accelerates in its severity quickly. Animals are affected by the aura much more readily then others, but monstrosities and spirits of more hits then the spell caster are immune to the aura's effects.

**A Breach:** If a character exceeds an aura value of 10, the deified spirits begin to take notice. An aura of this level starts what is known as a breach, which reality seeks to close with haste. During such a breach there is a cumulative 5% chance per hour of attracting an angry deified spirit and a cumulative 1% chance per hour of experiencing a major, localized natural disaster. Both seek to return balance to the area and, at the very least, result in the immediate death of the spell caster.

## Learning New Spells

All magic using characters and creatures begin with a number of spells based on their class, or creature type. The spells a character or creature begins knowing are always determined in random fashion and some characters may gain more spells by way of a high intelligence score. These spells can be thought of as a character or creature's natural magical talent.

Over time, characters are likely to gain the ability to cast a greater selection of spells. Beyond the spells acquired when a character is created, new spells need to be located and learned from sources such as scrolls or the from spell books of other casters. A magic-user who wishes to learn a spell they have found, must succeed at an intelligence check modified by the following conditions.

**Skill Bonus:** A magic-user subtracts their class skill bonus from the intelligence check. However, if the spell is recorded in a form not known to the caster (rune sticks or talismans for example), only half the bonus is subtracted from the roll.

**Spell Complexity:** The spell's complexity is added to the intelligence check. If the spell the caster is attempting to learn is of greater complexity then half the casters level, the complexity penalty is twice spell's complexity. This penalty is ignored for spells within the character's astrological sign.

**Sanctuary:** If the caster attempting to learn the spell has a sanctuary (the level 10 magic-user benefit). The intelligence check automatically succeeds, so long as the attempt to learn the spell occurs within the sanctuary.

**Previous Attempts:** Each previous attempt a magic-user has made to learn a certain spell subtracts 1 from the roll.

## Grimoire of Spells & Incantations

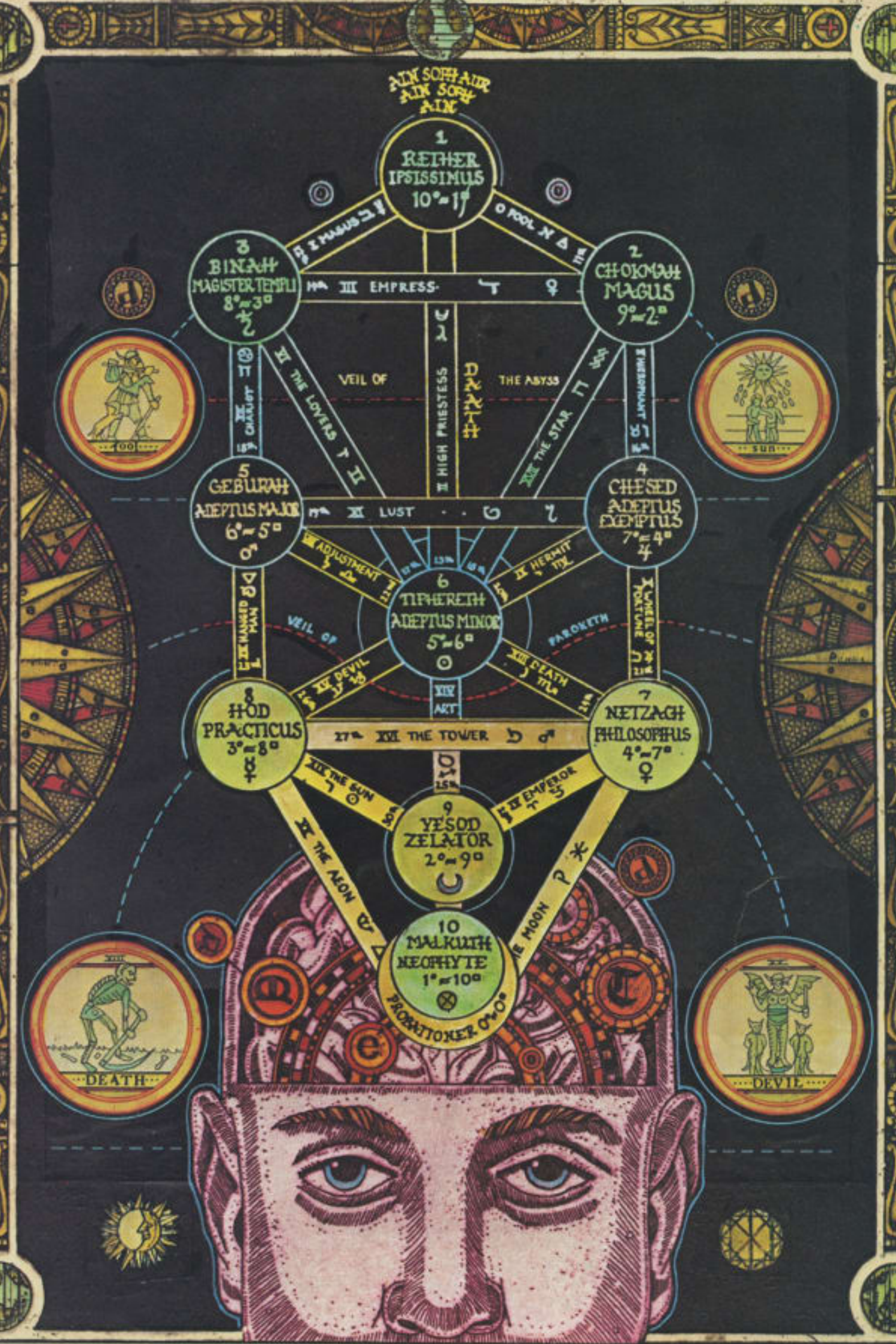
Spell casting is based around the acquisition spells from various sources, as well as the study of their application and casting. Each of the spells provided below are arranged alphabetically and each entry contains the following information.

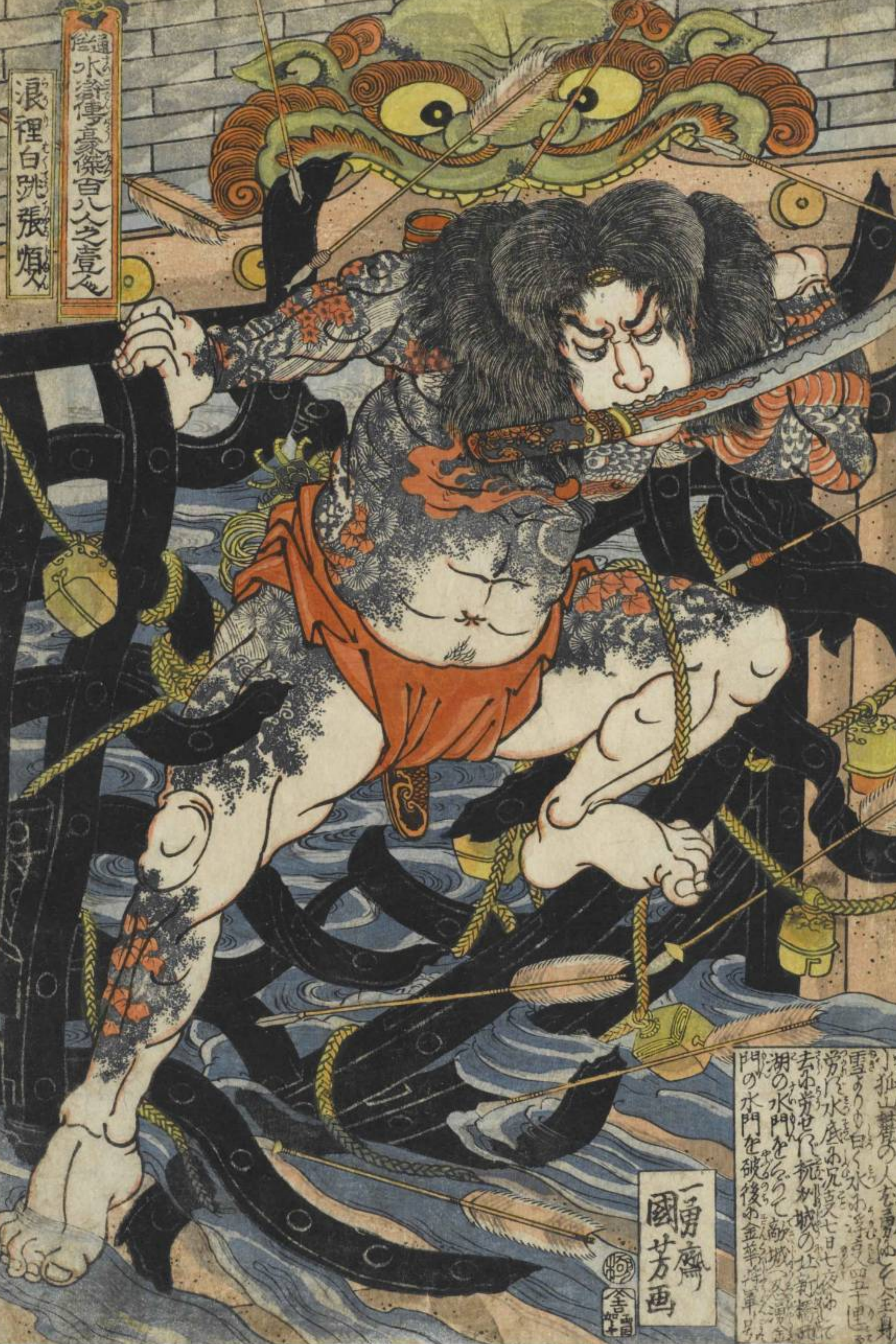
***Note:*** At the end of the spell descriptions is a table used to determine a given spell at random. The determination of spells should always be handled randomly.

**Name:** Spells have names.

**Complexity:** This the complexity rating of the spell, and is followed by the spells ruling astrological sign.

**Description:** Following the name is an explanation of the spell and how it functions. The description also contains notes on the spells *material components* and *side effects.*


AIN SOPH AUR
AIN SOPH
AIN
1
KETHER
IPSISSIMUS
10° = 1°
2
CHOKMAH
MAGUS
9° = 2°
3
BINAH
MAGISTER TEMPLI
8° = 3°
0 FOOL
I MAGUS
III EMPRESS
II HIGH PRIESTESS
DAATH
VEIL OF
THE ABYSS
VI THE LOVERS
VII CHARIOT
XVII THE STAR
V HIEROPHANT
4
CHESED
ADEPTUS EXEMPTUS
7° = 4°
5
GEBURAH
ADEPTUS MAJOR
6° = 5°
XI LUST
VIII ADJUSTMENT
IX HERMIT
XII HANGED MAN
X WHEEL OF FORTUNE
6
TIPHERETH
ADEPTUS MINOR
5° = 6°
VEIL OF
PAROKETH
XV DEVIL
XIII DEATH
XIV
ART
7
NETZACH
PHILOSOPHUS
4° = 7°
8
HOD
PRACTICUS
3° = 8°
XVI THE TOWER
XIX THE SUN
IV EMPEROR
9
YESOD
ZELATOR
2° = 9°
XX THE AEON
THE MOON
10
MALKUTH
NEOPHYTE
1° = 10°
PROBATIONER 0° = 0°
SUN
DEATH
DEVIL


通俗水滸傳豪傑百八人之壹人
浪裡白跳張順
雪よりも白く水に浮ぶ事四五十里
労ても水底に宛も又七日七夜
去りも労せて杭州城の
湖の水門をくぐつて敵城
門の水門を破後に金華将軍
一勇齋國芳画

**Alacrity:** For 10 minutes, all of the casters allies within 6" gain initiative, roll one additional combat roll each turn, and may always strike first if desired.
*Complexity:* 3 / ♐
*Material Component:* If the caster bears a heraldic banner, all those sporting the same heraldry add 2 to morale rolls and double fatigue requirements while the spell is active.
*Side Effect:* Once the spell's duration ends, all affected targets add 2 to their hit penalty and subtract 2 from morale rolls until a nights rest is had.

**Animate:** Raises two skeletons or walking corpses per level of the caster. The type is determined by the condition of the bodies before the spell is cast. The caster can control a number of undead equal to the maximum number of henchmen their charisma allows, this includes current living hirelings.
*Complexity:* 5 / ♏
*Material Component:* If cast in a crypt, graveyard, or at the site of a great battle the number of undead raised is doubled.
*Side Effect:* For one week, a portion of the caster's body takes on a deathly visage. If Animate is cast again within a week, the change to that body part is permanent.

**Aqualung:** Grants the ability to breath water instead of air to one willing target per level. The caster must touch each target during the casting and the spell's duration is one hour.
*Complexity:* 2 / ♐
*Material Component:* If the target draws breath from a fish as the spell is cast, the spell lasts as long as the fish draws breath upon land (the fish now breaths air). If the fish dies the effect ends immediately.
*Side Effect:* The target cannot breath air while the spell is in effect. If not submerged, the target slowly dies.

**Blizzard:** This spell may only be cast outdoors. A flurry of snow and icy wind rapidly fills a 24" radius around the caster over 3 turns (requires continuation). On the 4th turn and each thereafter any being within that radius: reduces movement by 3", takes a hit (unless prepared for cold weather), and reduces its vision to half the usual distance. Furthermore, missile fire into, out of, or through the blizzard is ineffective. The spell can be continued.
*Complexity:* 4 / ℳ
*Material Component:* If the sky is currently storming, the spell does not need the initial 3 turns of continuation.
*Side Effect:* Each turn the spell is continued adds a penalty of 1 to any save against adverse weather conditions or deprivation made by the caster for one week.

**Camouflage:** Alters the appearances of up to a hundred men creating the illusion they are rocks and vegetation common to current location. This illusion even fools local wildlife.
*Complexity:* 4 / ℋ
*Material Component:* If each man carries a bit of local rock and vegetation, the illusion can affect an entire army.
*Side Effect:* The caster and all affected targets take a penalty of 2 on all saves against fire for a full day.

**Charm:** If a chosen target within 6" fails its wisdom save, it treats the caster as if they were a known friend. This effect ends if the caster, or the caster's allies, harm the target.
*Complexity:* 1 / ℋ
*Material Component:* If the target willingly accepts a gift from the caster, no save is allowed.
*Side Effect:* The caster's next NPC encounter that should have been friendly is instead unusually tense or bellicose, and the caster's next reaction roll is made at a penalty of 2.

**Confusion:** This spell must be continued for 5 turns before it takes effect, causing 2d6 creatures within 12" of the caster to behave erratically. Only targets with more than one hit are allowed a wisdom save to avoid the spells effect. Each turn, each affected target rolls on the table below. The effect lasts as long as the spell is continued.

*Results of Confusion (3d6)*

| Roll | Action |
|---|---|
| 3-5 | Attacks the caster or his allies. |
| 6-9 | Dances wildly and laughs hysterically. |
| 10-14 | Turns on his own, attacking another enemy. |
| 15-17 | Becomes sexually assaultive toward nearest thing. |
| 18+ | Suffers crushing depression and attempts suicide. |

*Complexity:* 4 / ♋
*Material Component:* If cast upon a group in the process of becoming intoxicated, add 3 to each roll.
*Side Effect:* All characters, creatures, and units within 24" take a penalty of 1 on any morale checks for a full day.

**Cure:** Removes any mundane diseases or poison from a target and revives a target that has fallen to poison within 3 turns. The caster must be able to touch the target.
*Complexity:* 3 / ♊
*Material Component:* If cast alongside traditional chirurgy, maladies like lycanthropy or vampirism can be treated.
*Side Effect:* If the caster rolls an "N" or negated result on the complexity roll, they become infected with the disease.

**Dispel:** The caster has a 100% chance to end a spell cast by another caster of equal level or less. The odds are reduced by 10% for each level the targeted spell's caster has over the caster attempting to dispel. Odds are even to dispel a curse.
*Complexity:* 3 / ♑
*Material Component:* Touching a spell or curse's effected area, item or person with a sizable amount of forged iron as the spell is cast assures success, but destroys the item.
*Side Effect:* The caster must make a constitution save or be unable to cast a spell until for a full week.

**Divination:** If used in a narrative game, the player can ask the narrator a single question about an action, event or other endeavor that shall occur within one week. The narrator must answer truthfully, though the answer may be cryptic. If the spell is used in any other style of game, the spell provides the caster with one of the following options.

1. If used while making a hex crawl or using sandbox rules, the spell allows the caster to determine what is in a hex before traveling through it.
2. If used before a known battle, it allows the casters allies to place their troops or units after the enemy has placed theirs and with full knowledge of the enemies position.
3. If all players agree, the spell can allow a whole battle to be re-fought. This can only be done once per month.

*Complexity:* 4 / ♒
*Material Component:* If a traditional form of divination is used as the spell is cast, the caster may choose where an enemies troops are placed in a battle. The caster may also choose to divine the contents of all adjacent hexes instead.
*Side Effect:* Until the divined scenario is resolved, the caster suffers a penalty of 2 on all save or die rolls.

**Dowse:** While the spell is continued, the caster can sense the direction of one specific person, place, or thing named during casting, provided it is within the same realm.
*Complexity:* 1 / ♒
*Material Component:* Using a dowsing rod always the spell to be continued automatically until the target is found.
*Side Effect:* While dowsing, the caster adds 1 to their chances of being surprised.

**Dream:** The caster may enter and shape the dreams of a known target. Once begun, the caster cannot leave the dream realms until the spell is completed. As soon as the target falls asleep, the caster may influence their dreams with the intent to communicate, leaving when successful. Optionally, the caster may create a horrific dream in the attempt harm or kill the target. In this case the target makes a wisdom save or die roll, if successful the caster must save or die (wisdom).
*Complexity:* 5 / ♋
*Material Component:* If the caster possesses some small portion of the target (a lock of hair, drop of blood or possibly a prized item), the caster need not know the target.
*Side Effect:* Each casting of dream creates a 1% chance of garnering the attention of an angry greater spirit.

**Dust:** Turns a single target of up to the size of a draft horse or wagon to dust. Living targets make a dexterity save or die roll. The target cannot be raised or their body animated, nor can any magic bring back an item destroyed this way.
*Complexity:* 6 / ♈
*Material Component:* Crushing a fossil increases the size of the targeted area to that of a house or a large elephant.
*Side Effect:* Casting this spell ages the caster one year and a day, and the caster adds 1 to their hit penalty for a full day.

**Elemental:** This spell summons an elemental of any type to a location within 24". The summoned elemental follows the caster's commands for as long as the spell is continued. If the caster cannot continue the spell, or there is not enough of the appropriate element near, they lose control of the elemental which then attempts to destroy everything around it.
*Complexity:* 5 / varies
*Material Component:* If the elemental attribution of the caster's astrological sign is the same as the summoned elemental, there is no possibility of the caster losing control.
*Side Effect:* The caster must make a wisdom save or die roll.

**Entangle:** Creates a tangle of root and vine that covers a 10" x 10" area per level and lasts until dawn. A man with blade and torch can hew through the area in 10 minutes, a creature larger then a horse in 30, while an ill-equipped man would require an hour or more to pass through.
*Complexity:* 1 / ♐
*Material Component:* If a rose is crushed during casting, all who move within the area must save or take a hit each turn.
*Side Effect:* The caster moves through dense vegetation at half speed while the spell is in effect.

**Excavate:** Allows the caster to shape earth and stone within 24" at a rate of a 2" cube per turn. The spell lasts as long as it is continued, and its effects are permanent.
*Complexity:* 6 / ♉
*Material Component:* A summoned earth elemental doubles the rate of modifications, which seem in all ways to be natural occurrences.
*Side Effect:* If an earth elemental is not aiding the caster, there is a cumulative 1% chance per turn of attracting an enraged earth elemental bent on destruction.

**Fate:** One target within 6" can be affected by a blessing or curse. Blessed targets add 1 to all combat rolls and morale checks, cursed targets subtract 1. The duration is an hour.
*Complexity:* 2 / ♎ (bless) or ♑ (curse)
*Material Component:* Reciting a comforting prayer or terrible curse allows the spell to be cast without a complexity roll.
*Side Effect:* When a caster has a blessing or curse active, their chance of experiencing a random encounter is doubled.

**Feast:** Creates a grand meal for as many as two dozen men, all of whom are satisfied for one full day. Those who partake of the meal cannot fail a morale check during the next battle they face together.
*Complexity:* 4 / ♍
*Material Component:* If the caster has a cauldron and a simple stone, the spell produces enough to feed a whole army, their animals and the needed support crew. The normal effects of the spell still apply.
*Side Effect:* The spell blights local lands in reciprocal amount to the food created. Though the land slowly recovers, if the spell is cast again within the same hex in the same year, the blight lasts for a full generation.

**Flight:** The caster gains the ability to fly at the speed of a light horseman for one full hour. The caster's maneuverability during flight equal to that of a common man.
*Complexity:* 3 / ♋
*Material Component:* If the caster burns a crow's feather, the spell's duration becomes one day. If used only for travel that day, the caster covers ground as a greater spirit, or 15 hexes per day of continual flight.
*Side Effect:* For the duration of the spell, the casters movement rate while walking or running is reduced by 6".

**Fog:** Creates a fog bank roughly 2" x 2" x 2" per level of the caster for as long as the spell is continued. The fog is visually impenetrable but dissipates in strong winds.
*Complexity:* 2 / ♓
*Material Component:* If the caster smokes a pipe as the spell is cast, the fog can be shaped into simple animated forms.
*Side Effect:* Until the next dawn, the caster's range of sight is reduced by half.

**Fume:** The caster exhales a poison fume in a 2" radius that causes all beings (except the caster) within its area to make a constitution save or die roll. The fume moves with the wind at a rate of 6" per turn and is only dissipated by 3 turns of strong wind. The fume lingers for an hour in stagnant air.
*Complexity:* 5 / ♏
*Material Component:* Burning poison on charcoal made from a dead man and succeeding on a constitution save or die roll, doubles the area of the fume.
*Side Effect:* Until the next dawn, the caster's touch causes a save or die roll for friends only.

**Geas:** The caster defines a task for the target to complete. If a wisdom save is unsuccessful, the target must work toward fulfilling the task and if avoided, the target begins to die. If the target does not resume observing the geas, they parish in one month. The geas ends with the task's completion. Geas only effects targets of fewer hits then the caster has levels.
*Complexity:* 5 / ♑
*Material Component:* If cast on a newborn, the spell creates a lifelong taboo (such as not consuming dog), but permanently blesses the target (as the spell). If the target breaks their taboo, they are instead cursed for 1 month (as the spell).
*Side Effect:* Add 1 to the caster's hit penalty for 1 month.

**Gigantism:** Causes one animal or man per level of the caster to grow to giant size. All targets gain 2 additional hits and make combat rolls as great beasts if animals, or as giants if men. Affected animals understand simple spoken commands, and affected men can throw boulders as catapults.
*Complexity:* 5 / ♉
*Material Component:* If totems are created for each animal, the effect is permanent while that animal's totem remains whole.
*Side Effect:* Each creature affected by this spell is considered a hireling for the spells duration. If the number affected exceeds the caster's maximum hireling total, all additional targets are openly hostile toward the caster.

**Grow:** Extremely dense vines rapidly overtake a 10" x 30" area making passage near impossible. The caster can alter the shape of the area, provided the total area is not affected. The spell requires the presence of living plants within the area and unless recast, these magical vines decay over the next year.
*Complexity:* 4 / ♏
*Material Component:* If an area of soil is fertilized with blood from common men, that land produces twice what is normal when it is farmed. For each hit of blood offered, an acre of land is affected. This replaces the standard effect.
*Side Effect:* For the span of a week, all plants near the caster grow at a visibly perceptible rate.

**Heal:** This spell heals one creature to full hits, though the target's hit penalty remains unchanged. No target may benefit from this spell more then once per month.
*Complexity:* 1 / ♊
*Material Component:* When cast during traditional chirurgy, all hit penalty is removed as well.
*Side Effect:* Target is be unable to naturally heal for a week.

**Hold:** The caster bars a door or lid holding it in its current position for one hour, unless forced by giant's strength.
*Complexity:* 1 / ♉
*Material Component:* If the caster carves wards on the door or lid, the effect becomes permanent until dispelled or ended.
*Side Effect:* The next door or lid the caster faces is locked, or any single door or lid belonging to the caster is unlocked.

**Idiocy:** Causes a single target who fails a wisdom save to have their intelligence reduced to 6. The target may not cast spells nor perform complex skills until dispelled.
*Complexity:* 5 / ♒
*Material Component:* If the caster creates a talisman using a portion of the target, such as blood or hair, the target is not be allowed a save. Destroying the talisman ends the effect.
*Side Effect:* The caster sacrifices one hit for the duration.

**Invisibility:** The caster renders a willing target within 6" invisible until the target attacks or the spell in canceled. An invisible target cannot be attacked unless it can be perceived.
*Complexity:* 2 / ♎
*Material Component:* If the target dons a deadman's shroud they cannot be perceived by any mundane means.
*Side Effect:* Any men under the casters command subtract 2 from their next morale roll.

**Kill:** One creature per level of up to 7 hits is killed outright with no save. The spell has a range of 24".
*Complexity:* 6 / ♑
*Material Component:* If the caster uses some non-magical way to amplify their voice, the range is doubled.
*Side Effect:* The caster is stunned and cannot act for a number of turns equal to the number of targets killed.

**Light:** Illuminates a 3" radius centered on a point within 6" of the caster, for one hour. Any invisible creatures in the area when the spell is cast become visible and my not become invisible again until the spell ends.
*Complexity:* 1 / ♈
*Material Component:* If the spell is cast upon a mundane light source, such as torch, it provides illumination indefinitely.
*Side Effect:* For one day, the caster cannot light a candle, campfire, torch, etc using mundane means.

**Lightning:** While continued, the caster may call a lightning strikes with the attack value and rate of fire of a heavy cannon. Each strike targets a point within 24" from which the lightning extends in a 6" by 1" line any single direction. Targets within the area of the strike must make a dexterity save or die roll. Called lightning may be direct or indirect fire. The spell has no effect unless cast outdoors.
*Complexity:* 3 / ♈
*Material Component:* If the sky is already storming, the caster may engage in combat while continuing the spell.
*Side Effect:* The caster becomes enraged, and cannot relinquish the field until the caster or all known enemies are dead.

**Make:** This spell uses nearby materials to fashion complex objects. The quality and appearance of such objects depends upon the resources on hand and the skill of the caster. The final volume cannot exceed 1" cubed per level. Before casting, the caster must define which nearby materials are required.
*Complexity:* 5 / ♑
*Material Component:* If the caster is able to draw, sculpt or write about the creation, its maximum size is doubled.
*Side Effect:* The next time the caster rolls a natural 1 on any combat roll, the weapon breaks unless it is unbreakable.

**Mentalism:** The caster can read the surface thoughts of any creature within 6" provided there is no more then two feet of stone or a thin layer of lead between them. The effect lasts for as long as the spell is continued.
*Complexity:* 2 / ♒
*Material Component:* If the caster holds a portion of the target when casting this spell (blood, hair, or a personal affectation), the range is effectively unlimited.
*Side Effect:* During the next encounter, the caster must explain their actions before the other players do, including the referee. However, they resolve their actions after the other players and the referee decide upon and resolve theirs.

**Meteor:** While continued, the caster calls down fiery meteors as if they controlled a fully manned bombard making indirect fire, this includes rate of fire and range.
*Complexity:* 3 / ♌
*Material Component:* If stars are visible, the hit area of each meteor increases by a 1/2".
*Side Effect:* The caster grants a bonus of 2 on all combat rolls made against them while casting or continuing the spell.

**Mirage:** Make large illusionary changes to the current locale, including the weather, out to a quarter mile. All witnesses are allowed a wisdom save, failure indicating an unquestioned belief in the illusion. If exposed to real danger that is hidden by the illusion, witnesses may make another wisdom save. The spell does not disguise wildlife.
*Complexity:* 4 / ♊
*Material Component:* If the caster can draw, orate, sculpt or write about the illusion being presented, any save against its effects is made with a penalty of 4.
*Side Effects:* The caster is surprised during the next encounter.

**Pentacle:** Creates a magical circle with a 2" radius which no spirit or its magic may cross. Monstrous creatures subtract 2 from all combat rolls against targets inside the circle and anyone inside gains a bonus of 2 on saves against magic. The spell lasts until the circle is broken.
*Complexity:* 4 / ♉
*Material Component:* If the pentacle is drawn in the blood of a common man, constructed from iron or silver, or poured out of salt, the size can be as large as there is material to draw.
*Side Effect:* A pentacle is a beacon to otherworldly beings, as long as the caster is within the hex containing the pentacle, there will be even odds of a random encounter every turn. If an encounter occurs, add 5 to the roll determining what sort of creature appears.

**Petrify:** Turns a chosen target within 12" to stone if a constitution save fails. While stone, damage the target suffers remains when returned to flesh.
*Complexity:* 6 / ♐
*Material Component:* If a bit of stone is used while casting the spell, the target turns into that type of stone.
*Side Effect:* The caster's movement rate is reduced by 6" for a full day, and they have difficulty floating or swimming.

**Phantasm:** Creates a realistic illusion within 24" that is visible to all, but dissipates if touched. If an illusion attacks a target, that target is allowed a wisdom save. If unsuccessful, the target takes damage as if the illusion was real.
*Complexity:* 2 / ♓
*Material Component:* If the caster is able draw, sculpt, sing or write of the desired illusion, saves are made at penalty of 4.
*Side Effect:* The caster takes a penalty of 4 on saves against all illusions for a full day.

**Poltergeist:** The caster telekinetically hurls a small object within 1" at a target within 12". The spell is save or die for any target of fewer hits then the caster, but only causes a hit on any creature with greater maximum hits.
*Complexity:* 1 / ♏
*Material Component:* If the hurled object is intended to be a missile weapon, the maximum range becomes 24".
*Side Effect:* The next turn after the spell is cast, any melee combat rolls made against the character gain a bonus of 2.

**Possession:** The caster takes control of the body of another creature within 6" provided the target fails a wisdom save or die roll. If the save is unsuccessful, the target's mind is pushed aside and the caster controls the body. The physical attributes (strength, dexterity and constitution) of the possessed are used, but the caster's mental attributes (intelligence, wisdom and charisma) are used. The caster's body lays unconscious where the spell was cast until their spirit returns, or the body is killed. Once the caster has left a possessed body, the original spirit regains control, remembering everything that transpired when the caster was in control.
*Complexity:* 5 / ♊
*Material Component:* If the caster creates a phylactery using a portion of themselves (blood, hair, etc), they no longer require a body. The caster may possess any being that touches their phylactery and fails a wisdom save or die roll. If a possessed body dies, the caster's spirit returns to the phylactery. If the phylactery is destroyed, the caster permanently dies.
*Side Effect:* While active, the character is considered a spirit. If the caster has lost their physical body permanently, and is using a phylactery to maintain their life, the caster is forever considered a spirit. A spirit may linger in a phylactery for an eternity waiting to be released.

**Purify:** Removes poison or spoilage from enough food and water to satisfy a dozen men.
*Complexity:* 1 / ♈
*Material Component:* If the caster sprinkles salt and local herbs on the meal, it satisfies all who partake for a full day.
*Side Effect:* The next meal consumed by any affected person requires twice the amount of food to be satisfying.

**Pyrotechnics:** Creates explosions of fire, light and sound for one hour. In battle, enemies subtract 2 from morale checks.
*Complexity:* 2 / ♈
*Material Component:* If the caster is near an open flame, they may command this display to take on simple, animated forms.
*Side Effect:* Animals are uneasy near the caster for a full day.

**Quickness:** Increases the caster's movement by 50% and allows horizontal leaps equal to half the caster's movement and vertical leaps equal to a quarter of the cater's movement. The spell has a duration of 10 minutes.
*Complexity:* 2 / ♐
*Material Component:* If the caster consumes an insect when the spell is cast, they may run upon a vertical surface so long as the move ends on flat ground.
*Side Effect:* For one hour after the effect ends, the caster subtracts 1 from all values before becoming fatigued.

**Raise:** Returns life to one target who has been dead no more then a week. The caster must touch the intended target and it takes one month for the target to regain their full strength.
*Complexity:* 6 / ♍
*Material Component:* If used along with traditional chirurgy, it requires but a fortnight to return the target to full strength.
*Side Effect:* Add 2 to the caster's his hit penalty for a month.

### *Reincarnated Creature (1d20)*

| Roll | Creature |
|---|---|
| 1 | Deer |
| 2 | Horse |
| 3 | Fox |
| 4 | Wolf |
| 5 | Wild boar |
| 6 | Great cat |
| 7 | Bear |
| 8 | Raven |
| 9 | Common man (same culture) |
| 10 | Common man (different culture) |
| 11 | Common man (mixed culture) |
| 12 | Low man |
| 13 | Under man |
| 14 | High man |
| 15 | Mer-folk |
| 16 | Doppelgänger |
| 17 | Skin-changer |
| 18 | Ogre |
| 19 | Giant |
| 20 | Wurm |

**Reincarnate:** Calls the spirit of a man or woman, who has been dead no longer then a fortnight, into the body of a random, unborn creature. The spirit and its new body run to term, and are birthed as a member of the new lineage. Roll once on the table above to determine the type of creature the target reincarnates into. If the players agree, roll twice and accept the preferred result.
*Complexity:* 6 / ♑ & ♒
*Material Component:* If a willing female, from one of the above types agrees to the ritual, she becomes the mother of the reincarnated spirit, carrying the target until birth.
*Side Effect:* Each time the spell is cast, there is a 5% chance of attracting the negative attention of a deified spirit.
*Note:* A high man reincarnates as either the rolled creature type with affectations of a high man, or as a high man with affectations of the rolled creature type.

**Sanctuary:** This spell conjures a hall, manor, or tower from the realm of dreams complete with necessary staff, foodstuffs, and any desired facilities. Once the caster enters the sanctuary along with their chosen guests, it vanishes back into the realm of dreams where none may follow. Anyone who leaves will be returned to the mundane world near the place where they first entered the sanctuary, and the spell ends when everyone has left. For all intents and purposes, everything in the sanctuary is real, though anything taken from it vanishes. Such places are always identifiable to those who have visited before.
*Complexity:* 6 / ♋
*Material Component:* If the caster has a drawing, sculpture, or writing detailing the sanctuary, the construct and its contents can be reshaped instantly by altering the original descriptive.
*Side Effect:* The caster's mundane residence is considered within the border realms while the sanctuary exists.

**Scry:** The caster gazes into a pool of water to see and hear any location within five miles (or one hex) while the spell is continued. Searching a hex this way takes a full day.
*Complexity:* 3 / ♋
*Material Component:* If the caster possesses a bit of a target, such as blood, hair or a prized item, distance is no longer a factor and the area the target is in becomes the scrying area.
*Side Effect:* For the duration of the spell, the caster is always surprised and sighting distance is reduced by half.

**Shapechange:** This spell changes the form of a single target within 12" into any other form of similar mass chosen by the caster. The basic abilities of the new form are acquired, such as physical attacks, armor, improved senses, movement, etc but no supernatural capabilities are gained. Unwilling targets may make a constitution save and the spell has a duration of one hour, or until it is ended by the caster.
*Complexity:* 4 / ♐
*Material Component:* If the caster places this enchantment on a meal, all who partake are transformed into another type of living being for as long as the food is within them.
*Side Effect:* Any target of the spell displays some aspect of the change (such as elongated ears if they were changed into a rabbit) for a full week after the spell has ended.

**Shrink:** Reduces the size of a touched creature or object to one-tenth its original size, strength and movement are equally reduced. An unwilling target may make a constitution save. The spell has a duration of one hour.
*Complexity:* 5 / ♐
*Material Component:* If the target eats an insect as the spell is cast, the spells duration becomes a full day.
*Side Effect:* The caster fails their next morale check.

**Sight:** The caster can see all things made invisible or hidden by magic. This spell can be continued as long as is needed.
*Complexity:* 2 / 𝒪
*Material Component:* Consumption of a carrot or intoxication from alcohol or marijuana increases the duration to a full day without the need for continuation. The amount of intoxicant consumed should be of detriment to the caster.
*Side Effect:* For the duration of the spell, the caster adds 1 to his chance of being surprised.

**Slumber:** Causes a number of targets within 12" to fall into a magical sleep, no save is allowed. The number of targets the spell affects is shown on the table below. Creatures who are affected by the spell awaken if attacked or heavily jostled, and may join (or rejoin) a battle the following turn.
*Complexity:* 1 / 𝒪
*Material Component:* The caster may create a special toxin for a target provided they have some portion of that target (hair, blood, etc). If exposed to the toxin, the target falls into an ageless, eternal sleep and they wake only when a very specific condition is met (kissed by a prince, death of a sadistic queen, etc). No harm can befall the target during this sleep.
*Side Effect:* The next rest taken by the caster provides none of the ordinary benefits of such rest.

*Number of Sleeping Creatures by Hits*

| **Hits** | **Number of Sleepers** |
|---|---|
| 1 | 3d6 |
| 2-3 | 2d6 |
| 4 | 1d6 |

**Spirited:** The caster beseeches some minor spirit to fetch a nearby unattended item. The item cannot weigh more then 5 pounds and must fit into one's pocket or pack. The chosen item simply appears on the caster's person within the hour.
*Complexity:* 1 / ♏
*Material Component:* If cast as knucklebones are thrown, the item may be taken from a person on a failed dexterity save.
*Side Effect:* The caster loses one random possession during the day the spell is cast.

**Spiritualism:** The caster may ask up to three questions of a well known spirit. The spirits tend to tolerate no more then the three questions per week. All questions are answered truthfully, to the best of the spirits knowledge but questions about the future are always ignored.
*Complexity:* 5 / ♒
*Material Component:* If the caster meditates over a relic of an ancestor or other favored spirit, any number of questions can be asked per week (only three per casting). Spirits who are consulted too often rapidly grow irritated with the caster.
*Side Effect:* At some important moment in the near future, an NPC lies to the caster with negative consequences.

**Strength:** A target touched by the caster gains a strength of 18 for one hour.
*Complexity:* 2 / ♉
*Material Component:* If the target dons the pelt of a bear, or similar animal known for its strength, they gain the benefits of a berserkr (see "All Creatures Great & Small").
*Side Effect:* When the spell ends, the target suffers from rage similar to that of a berserkr until the next dawn.
*Note:* This spell is easily modified for other attributes. Simply change the material component, but keep the side effect.

**Suggestion:** This spell implants a course of action into a target's mind within 3" on a failed wisdom save. The action cannot be exceedingly complex nor involve strong emotion, but may take up to a week to complete.
*Complexity:* 3 / ♓
*Material Component:* If the caster shares a food or drink with the target, the target's save is made with a penalty of 4.
*Side Effect:* The caster finds it impossible to tell the truth the next time it is important to do so.

**Summon:** This spell causes a random encounter, the contents of which are determined by the appropriate random encounter table (see "Exploring the Wilds"). The encountered animals, men, or creatures are compelled to aid the caster for one hour and may enter the scene as the caster desires.
*Complexity:* 6 / ♏
*Material Component:* If a portion of some creature (a dragon's tooth, bear's claw, etc) is presented at casting, that creature type is summoned.
*Side Effect:* For one day, the caster is affected by the turning ability of common men.

**Swarm:** This spell only works outdoors or in natural caves. A mass of bats, birds, fish, or insects roughly 2" x 2" x 2" gathers under the direction of the caster. Any creature with 1 maximum hit flees in terror. Some creatures carry disease (even odds if appropriate) or are venomous.
*Complexity:* 5 / ♌
*Material Component:* If the caster has some way to attract the creatures, such as a favored smell, the swarm's size is doubled.
*Side Effect:* The caster is plagued by small animals and insects for a full day after casting this spell. During this time there are even odds of being poisoned or contracting a disease.

**Tame:** The caster magically tames an animal within 3" and may treat it as a domesticated pet or mount. The spell effects animals with hits equal to or less the casters level. Once tamed the animal can be taught up to three tricks, such as bearing a rider, tracking by scent, or understanding speech.
*Complexity:* 1 / ♌
*Material Component:* The caster can call specific native animals to be tamed by bringing a meal the desired animal prefers.
*Side Effects:* The casters voice takes on a beastly tone for one week after casting the spell, others react accordingly.

**Terrify:** All creatures in a cone, 12" long by 6" wide at the apex, must make a wisdom save or flee in abject terror. There are even odds that any affected creature drops anything carried in its hands.
*Complexity:* 4 / ♏
*Material Component:* If cast along with frightening music, the spell affects all who oppose the caster within earshot.
*Side Effect:* Allies of the caster who are not characters take a penalty of 3 on their next morale check.

**Tides:** The caster may raise or lower the waters within a league. The spell affects the water level just as high or low tide would. If the spell is cast to raise the tide at high tide, the tide is twice as deep. If cast during low tide to lower the tide, it drops twice as far. This spell also affects fresh water sources and lasts as long as continued.
*Complexity:* 6 / ♋
*Material Component:* If the caster has a bit of sponge, taken from the sea, the effect is doubled.
*Side Effect:* There is a cumulative 1% chance of summoning an enraged water elemental for every 10 minutes the spell is continued by the caster.

**Tongues:** The caster can speak, understand and write an unknown language determined at casting, for a full day.
*Complexity:* 1 / ⛵
*Material Component:* If the caster consumes something with an unknown language on it, or the tongue of an animal, they become capable of understanding and communicating in that language, or animal's banter, for one week.
*Side Effect:* While the spell is affecting the caster, a random language currently known is forgotten.

**Transfix:** A single target within 12" is immobilized if it is smaller then a horse and fails a wisdom save. The spell lasts as long as it is continued.
*Complexity:* 3 / ♑
*Material Component:* Squeezing an effigy of the target causes a single hit per turn.
*Side Effect:* The caster is stunned for 1d3 turns after the next time they suffer a hit.

**Unlock:** Picks any non-magical lock the caster touches.
*Complexity:* 2 / ⛵
*Material Component:* If the caster possesses the finger bone of a dead thief, a lock may be picked at a range of 6".
*Side Effect:* The next chest, door or gate will be stuck in its current position and require a feat of strength to manipulate.

**Virulence:** Infect a touched target with a severe illness (see "Hazards of the World"). This illness is not magical.
*Complexity:* 3 / ♏
*Material Component:* If the caster makes a save or die roll during casting, all targets within 6" are infected.
*Side Effect:* The caster cannot cure this illness with any magic they know personally.

**Vision:** Allows a single target the caster touches to see in absolute darkness as though daylight. The target may also see through fog, mist or smoke out to the range of normal vision. This spell may also be used to grant a blinded (permanent or temporary) person the ability to see. The effects last for one hour.
*Complexity:* 3 / ♐
*Material Component:* If the target consumes the egg of an owl, hawk, eagle, etc, visual range is doubled in all conditions.
*Side Effect:* For the duration of the spell, the caster fails any save against illusions.

**Wall:** This spell creates an elemental wall of a type chosen bellow within 24”. The wall can be a line 2” high by 5” long, 1” high by 10” long, or a ring 3” in diameter and 1” high. A large amount of the wall's element must be near to cast the spell and it may be continued.

- *Flame:* This wall causes all who pass through it to make a constitution save or die roll, and it burns like boiling oil.
- *Stone:* This wall has the defense points of a castle wall and is permanent until destroyed.
- *Waves:* This wall prevents passage by boats or ships and can absorb all direct fire missiles including artillery.
- *Wind:* This wall turns aside small missiles, grounds flying creatures, lays prone man-sized targets, and small items are blown about with even odds of becoming lost.

*Complexity:* 4 / varies
*Material Component:* If cast within the border realm, this spell has no side effect but gains no additional benefit.
*Side Effect:* There is a cumulative 1% chance per turn the spell is continued of summoning an enraged elemental of the type similar to the wall.

**Ward:** Otherworldly creatures who choose to attack a warded caster take a penalty of 2 from their combat rolls, and the caster gains a bonus of 2 on saves against the magic of such creatures. The ward lasts for one hour.
*Complexity:* 1 / ♉
*Material Component:* If the caster encircles themselves with salt (1" radius maximum), the effect becomes permanent until the circle is broken or left by the caster.
*Side Effect:* While the ward is functioning, the caster takes a penalty of 2 on all non-magical saves.

**Wayfare:** Transports the caster to a well known location so long as a cave mouth, door, færie ring, or other portal exists at both points and no one witnesses the event.
*Complexity:* 4 / ♏
*Material Component:* The sacrifice of a common man provides a portal between the higher or lower realm and the mundane.
*Side Effect:* The caster takes a penalty of 1 on their next save or die roll. Crossing realms tends to attract deified spirits.

**Weather:** The caster can alter the local weather across an area of several square acres. The more radical the change from the current conditions, the longer the change requires to complete. Making a hot day oppressively hot, takes minutes. Bringing rain during a hot day, would take several hours or more. Each casting alters the weather for one full day.
*Complexity:* 6 / ☊
*Material Component:* If the caster has a coin from a ship that wrecked during a storm, or a glass made from when lightning hits the sand, or other such object, the controlled weather can be used to accomplish simple goals, such as directing a ship.
*Side Effect:* The next time some particular weather condition would aid the caster, the opposite occurs.

**Wish:** This is an impossibly powerful spell which allows the caster to reshape reality as they see fit. Though cast as a complexity 6 spell, the Wish spell is not quantifiable by the normal confines of complexity. When cast, the wish is uttered aloud and is then realized within the best judgement of the referee, or player vote. Almost anything is possible for a wish provided it does not break the fundamental laws of magic (see "Spontaneous Magic" below). Some things to keep in mind when making a wish:

1. All deification, or creation of immortal beings, causes the created being to be removed from play.
2. Giving a being powers above and beyond the scope of the game results in that beings removal from play.
3. Creating unusually powerful items inevitably attracts angry deified spirits and results in large scale devastation.
4. The wording of the wish is exceedingly important as the spell itself is famed for twisting the wording of the wish in unpredictable and undesired ways.
5. The greater the wish, the heavier the strain is upon the caster, possibly resulting in death (referee's discretion).
6. With each casting there is a cumulative 5% chance that the caster cannot cast the spell again.
7. There is a 1% chance of a wish permanently draining a level (or one hit) from all life within 24" and causing all plant life in the radius to wither and die within one week.
8. In no circumstances can wish be cast by the same caster more then once a year, the strain is irrevocably deadly.

*Complexity:* 6 (special, see above)
*Material Component:* There are no known material components for the Wish spell.
*Side Effects:* See above.
*Note:* A scroll never contains the wish spell.

**Yearn:** This spell creates deep longing for a person, place or thing, chooses by the caster, in one target of the caster's choice. On a failed wisdom save, the target seeks out the object of yearning to the exclusion of all else. A creature under the influence of this spell tends to ignore their needs for sustenance and rest, yet they rarely risk their lives in pursuit of the spell's desire. Each time the targeted creature takes a negative effect from ignoring their needs, they can make an additional wisdom save to end the spell's effect. This effect continues until the target makes a successful save.

*Complexity:* 3 / ℋ

*Material Component:* If the spell is cast as a part of a musical performance, the number of targets affected is equal to the caster's maximum number of hirelings.

*Side Effect:* All of the caster's basic needs are doubled for a day, this includes food, rest, sleep, and water.

**Zone:** This spell creates a zone with a 6" radius around a point within 12" determined by the caster. This zone applies one of the following effects within that area for as long as the spell is continued (alarm lasts 8 hours).

- *Alarm:* Anyone not known by the caster who enters the area of effect causes the caster to be alerted, even awoken if needed, to the intruder's presence.
- *Silence:* No sound escapes the zone. Sound whose source is outside the zone may still be heard by those within it.
- *Truth:* No one within the zone may knowingly utter a lie.

*Complexity:* 2 / ♉

*Material Component:* If the caster is able to draw or etch the radius, the spell lasts until the circle is marred.

*Side Effect:* For one day, the caster subtracts 1 from each of their values before fatigue sets in.

### *Random Spell Determination (1d100)*

| Roll | Spell | Roll | Spell |
|---|---|---|---|
| 1 | Alacrity | 27-28 | Fog |
| 2 | Animate | 29 | Fume |
| 3-4 | Aqualung | 30 | Geas |
| 5 | Blizzard | 31 | Gigantism |
| 6 | Camouflage | 32 | Grow |
| 7-8 | Charm | 33-34 | Heal |
| 9 | Confusion | 35-36 | Hold |
| 10-11 | Cure | 37 | Idiocy |
| 12-13 | Dispel | 38-39 | Invisibility |
| 14 | Divination | 40 | Kill |
| 15-16 | Dowse | 41-42 | Light |
| 17 | Dream | 43 | Lightning |
| 18 | Dust | 44 | Make |
| 19 | Elemental | 45-46 | Mentalism |
| 20-21 | Entangle | 47 | Meteor |
| 22 | Excavate | 48 | Mirage |
| 23-24 | Fate | 49 | Pentacle |
| 25 | Feast | 50 | Petrify |
| 26 | Flight | 51-52 | Phantasm |

### *Random Spell Determination Continued (1d100)*

| **Roll** | **Spell** | **Roll** | **Spell** |
|---|---|---|---|
| 53-54 | Poltergeist | 79-80 | Tame |
| 55 | Possession | 81 | Terrify |
| 56-57 | Purify | 82 | Tides |
| 58-59 | Pyrotechnics | 83-84 | Tongues |
| 60-61 | Quickness | 85 | Transfix |
| 62 | Raise | 86 | Unlock |
| 63 | Reincarnate | 87 | Virulence |
| 64 | Sanctuary | 88 | Vision |
| 65 | Scry | 89 | Wall |
| 66 | Shapechange | 90-91 | Ward |
| 67 | Shrink | 92 | Wayfare |
| 68-69 | Sight | 93 | Weather |
| 70-71 | Slumber | - | Wish |
| 72-73 | Spirited | 94 | Yearn |
| 74 | Spiritualism | 95 | Zone |
| 75 | Strength | 96-97 | Any complexity 1 |
| 76 | Suggestion | 98 | Any complexity 2 |
| 77 | Summon | 99 | Any complexity 3 |
| 78 | Swarm | 0 | Roll again |

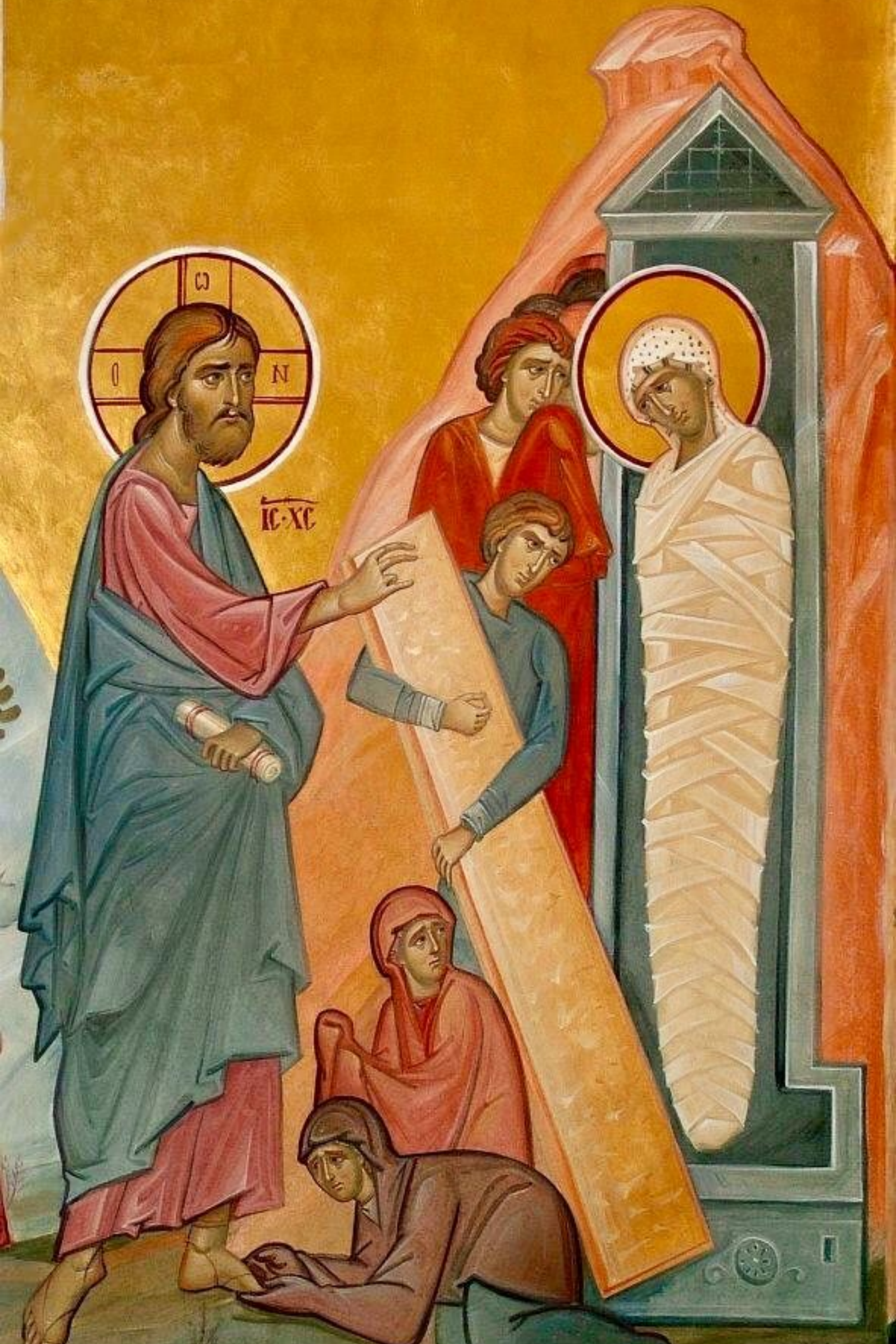
## Miracles

The second form of magic used in Færie Tales & Folklore, is the calling of miracles. A miracle can only be called by common men, as only common men have adopted gods as their highest of rulers. A miracle is different then other types of magic, in that the caller of a miracle is not the source of the magic's power. It is deified, greater, and lesser spirits, who are the power behind such miracles.

**Base Chances:** A common man has a base 1% chance to call a miracle. A common man who's profession is that of an ordained priest has a 5% chance to call a miracle. The base chance is modified by the variables on this table.

*Miracle Modifiers*

| **Cause** | **Modifier** |
|---|---|
| If profession is priest | +1% per level after 1st. |
| Requesting a spell effect | -1% per complexity rating. |
| Sacrificing valuables or lives | +1 per 100 gold/1 hit. |
| More then 1 request per day | Impossible. |
| More then 1 request a month | -25% each. |
| Outside spirits realms of rule | Impossible. |
| Life threatening need. | +5% |
| Direct service to a spirit | +10% |
| Per holy relic owned | +10% |
| Heroic self-sacrifice | +25% |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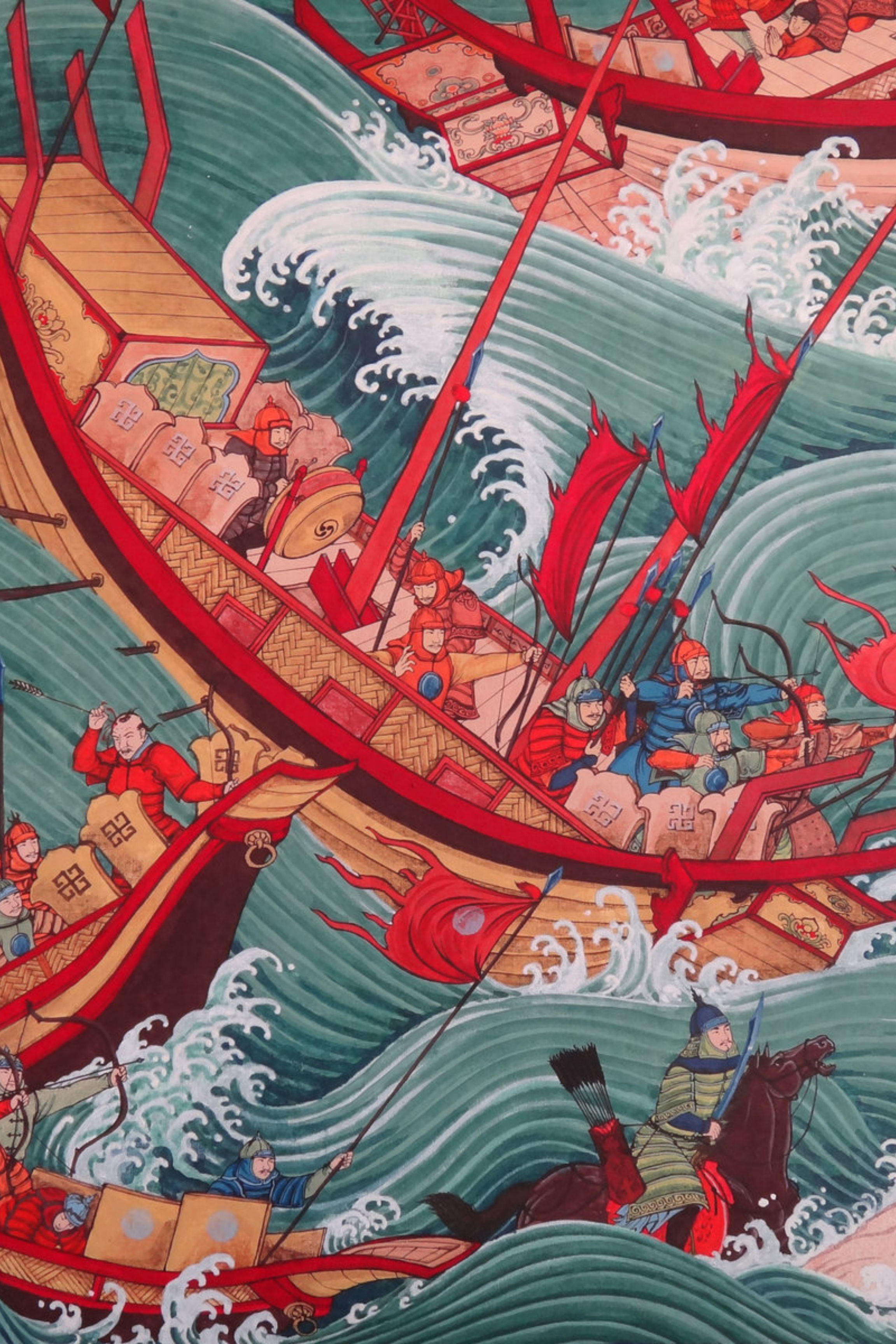


**Calling a Miracle:** To call a miracle, the caller asks for the content of their miracle in whatever their native (or religious) tongue is. The player rolls a d100 against the character's base chance, as modified by the above table. No modifier can drop the chance below 1%. If the roll is a success, the effect transpires during the standard spell phase. A particular miracle may only be requested once.

**Sacrifice:** If the miracle's caller makes a set of sacrifices over a span of time no longer then a month, the chance of calling the miracle is improved. A sacrifice can be in the form of riches and treasure, or in lives and blood. Evil spirits require the lives of men, but more benevolent spirits tolerate large numbers of livestock or unusual animals.

**Effects Not Covered:** Sometimes, a miracle is called for that is not easily resolved by a spell or other existing solutions. In such circumstances, it becomes necessary to use the narrative democracy or war council rules to decide on a fair solution. Such miracles always require the roll of a natural 1 on the "miracle check". A miracle of this nature can overcome the time limit on raising the dead.

**Miracles & Magical Law:** In times of extreme devotion or great need, a miracle can break the basic laws of magic (see below). Though miracles of such magnitude should only occur on a roll of a natural 1 on the "miracle check".

**Spiritual Governance:** It is vital to consider the religious beliefs of the man calling for a miracle. Some of the spirits who illicit worship may not answer some requests, because the request falls outside the spirits area of patronage. A spirit of death, for example, is unlikely to answer prayers for healing.

## Spontaneous Magic

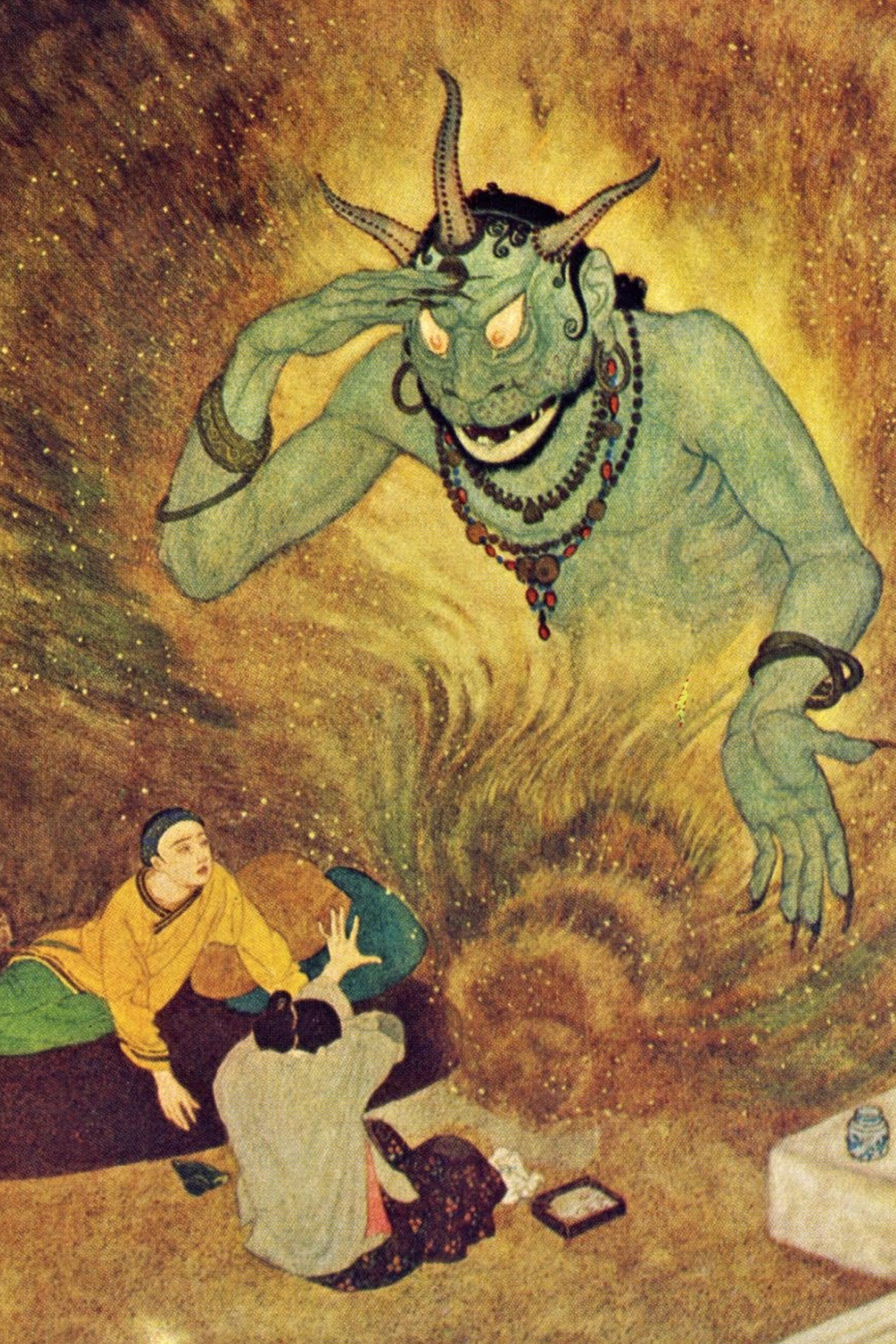
A final type of magic known as spontaneous magic is usually reserved for the referee. This form of magic follows the rules of spell casting. However, rather then pre-defined spells, a caster constructs their spells on the fly. To use spontaneous magic, follow these steps. Player's may opt to allow high men to use this system instead of spell casting.

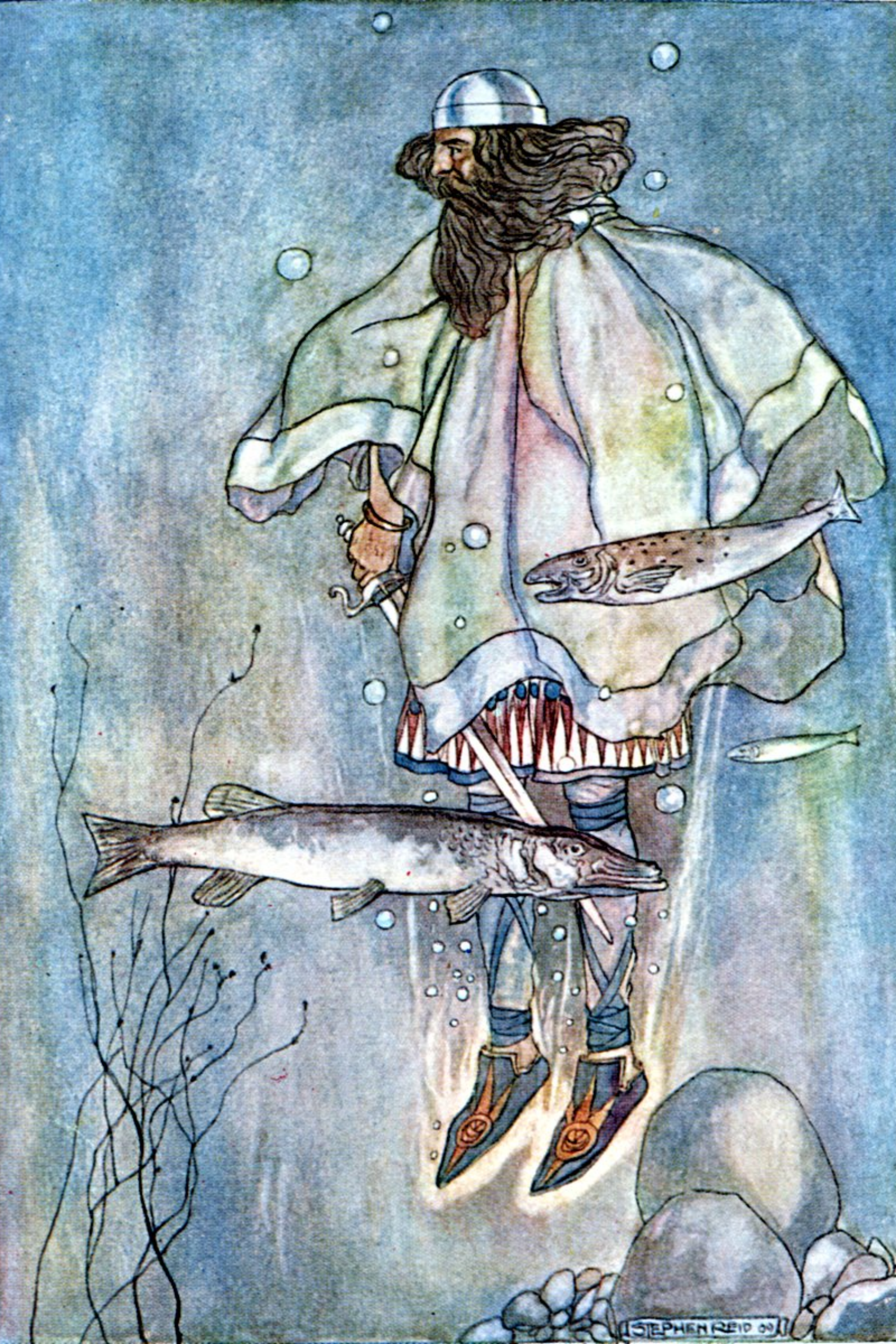
1. At the start of a round or turn, the magician states the desire to use spontaneous magic, along with the sort of effect sought: charm, damage, protection, etc.
2. The magician rolls a d20 and adds their level, along with any bonuses that would effect a complexity roll (see the "Spell Casting" section). This total is divided by 5 to determine the magician's currently available complexity.
3. The magician expends available complexity to complete the spell, to be used. Area of effect, damage, magnitude of effect, range, etc can each be altered through the use of available complexity.
4. During the spell phase of a turn, the spontaneous magical spell occurs, along with more common spells and miracles.

**Combat & Movement:** Unlike standard spell casters, the spontaneous magician is not hindered by movement or combat, though taking a hit stops a spontaneous magic attempt.

**Use Penalty:** A spontaneous magician can make a number of complexity rolls equal to their hits, between each period of rest. For each complexity roll made beyond that allowance, the caster adds 1 to their hit penalty. This penalty fades after a full night's sleep.

**Natural 1, Complexity Roll:** A natural 1 on a complexity roll prevents further rolls until a night's rest is had.

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**Spontaneous Spell Creation:** A spontaneous magician follows the following steps in the creation of a spontaneous spell. The effects presented explain what a spontaneous spell is doing but, they do not explain how the spell is accomplishing the task. It is the responsibility of the player casting the spell to define the spell's narrative appearance. A spell that causes a save or die roll may call lightning from the sky or amplify a weapon hit into something decidedly more deadly.

1. The magician decides on a single effect, declared after the complexity roll. The effect is chosen from "Spontaneous Effects by Type" listed below (provided the complexity requirement is met).
2. The magician chooses a range or speed from the table below. If the magician is improving movement (foot speed, flight, or swimming for example), range must be self or touch. The magician then choses the speed for the new or improved movement type by using the range values below.

### *Spontaneous Range & Speed Costs*

| **Cost** | **Base Range or Speed/Improvement (misc.)** |
|---|---|
| 0 | Self or touch |
| 1 | 9"/3" (maneuverability as roc, glide only*) |
| 2 | 18"/6" (maneuverability as wyvern*) |
| 3 | 36"/12" (maneuverability as large bird*) |

* *Indicates maneuverability if a spell provides the ability to fly.*

3. The magician chooses an area of effect, a target, or an amount by weight from the table below. Treat pounds as ounces for valuable inanimate weight (gold, silver, etc).

### *Spontaneous Area/Target/Weight Costs*

| **Cost** | **Area/Targets/Inanimate Weight** |
|---|---|
| 0 | 1 target/no area/5 pounds (or ounces) |
| 1 | Small group/3" radius/50 pounds (or ounces) |
| 2 | Single unit/12" radius*/500 pounds (or ounces) |
| 4 | An army/one acre/1 ton (or 2,000 oz/125 lb.) |

* *Maximum area allowed for an effect that causes damage.*

4. The magician chooses a duration from the table below, an instantaneous spell may also choose an onset or trigger. If the magician spends 10 minutes per complexity level, or an onset time is needed, the duration in parenthesis is used.

### *Spontaneous Duration Costs*

| **Cost** | **Duration or Onset (maximum)/Trigger** |
|---|---|
| 0 | Instantaneous |
| 1 | 10 minutes (1 day)/touching the target |
| 2 | 1 hour (1 week)/on command (requires whole turn) |
| 4 | 1 day (1 month)/a predefined event (such as death) |

5. Provided the complexity does not exceed 6, the spell takes effect during the spell phase. If the total complexity of a spell remains 0, the spell is cast without a complexity roll and does not count toward the use penalty (see above). Complexity 0 effects are referred to as tricks.

## Spontaneous Effects by Type

The following is a list of possible spontaneous effects grouped by type and complexity. This list is fairly comprehensive but by no means exhaustive. If other effects are needed, simply try to extrapolate the effects complexity using the entries below.

**Battle:** The following list of effects relates to the offensive and defensive uses of spontaneous magic.

- *Complexity 0:* Treat hands and feet as daggers; render the target prone or stunned; treat clothing or skin as leather armor and cloaks, packs, or other such gear as a shield
- *Complexity 1:* Cause 1 hit; render a target blind, deaf, or unconscious (but not asleep); treat clothing as mail; immune to a specific method of attack such as arrows, daggers, etc
- *Complexity 2:* Cause a save or die roll; paralyze or petrify a target; treat clothing as plate; immune to a narrow group of attack methods such bladed or blunt weapons
- *Complexity 4:* Cause death, no save; immune to a broad set of attack methods such as artillery, melee or missile, though immunity can never extend to magical weapons

**Conjuration:** The following list of effects relates to the use of spontaneous magic to summon creatures and things. Effects of this type do not simply appear and disappear, they enter a scene in the most plausible fashion.

- *Complexity 0:* Conjure objects of a single material (ceramic, iron, etc); summon mundane animals of all types
- *Complexity 1:* Conjure objects of multiple materials (an iron and wood hammer, a pendant, etc); summon common men
- *Complexity 2:* Conjure objects of a valuable nature (precious gems, gold, etc); summon monstrosities
- *Complexity 4:* Conjure complex multi-material objects which may include mechanical components; summon spirits

**Divination:** The following liſt details the use of spontaneous magic as a method of gleaning information.

- *Complexity 0:* Dowse for a broad group (water or under men, etc) or scry over a very small area (a room, etc); find a loſt personal object; predict the next days weather, etc
- *Complexity 1:* Dowse for a narrow group (an army or gems, etc) or scry over an area the size of a small home; sense the presence of magic or the influence of the Otherworld
- *Complexity 2:* Dowse for a specific group (a family or a loſt party) or scry over a larger area (such as small meadow or farm); ask the referee a yes or no queſtion
- *Complexity 4:* Dowse for a specific target or scry over an area the size of a square mile; ask the referee a queſtion of a complex nature (requiring more then a yes or no answer) which avoids directly spoiling a myſtery

**Enchantment:** The following liſt of effects relates to the use of spontaneous magic to alter thoughts or mental ſtates.

- *Complexity 0:* Cause subtle shifts in the current mood; trick target into believing a minor untruth (such as having paid for a drink or meeting someone long ago)
- *Complexity 1:* Cause a target to fall asleep, or to treat the caſter as a friend; decrease or increase base emotions such as fear, wonder, rage, etc trick a target into believing a major lie (such as fighting in a campaign together long ago, etc)
- *Complexity 2:* Cause the target to follow a suggeſtion, even complex ones; cause or remove base emotions such as fear, wonder, rage, etc; trick a target into believing an amazing lie (you're their long loſt sibling, etc)
- *Complexity 4:* Cause geas-like effects that prohibit or force certain courses of action; Cause confusion, panic, luſt, etc; trick a target into believing an unbelievable lie (you are the avatar of a deified spirit, or they are in Hell, etc)

**Environmental:** The following list of effects details the use of spontaneous magic to directly alter one's surroundings.

- *Complexity 0:* Cause a seed to sprout, a plant to wilt, or to revive a wilted one; cause a mild breeze; ward off small natural pests; freshen the air, purify water, or clean an area; create light or shadow; ignite flammable material
- *Complexity 1:* Cause a plant to bloom or drop its leaves, bear or spoil its fruit, or to produce seed; warm or cool the surrounding area a small amount (5 to 10°); call fog
- *Complexity 2:* Cause a plant to grow at a greatly increased rate; cause minor seismic activity; call or dismiss clouds, moderate waves or winds; warm or cool an area a moderate amount (15 to 25°); rapidly expand or extinguish a fire
- *Complexity 4:* Cause plants to permanently die; cause major seismic activity; call or dismiss gale force winds, heavy precipitation, and lightning; warm or cool an area by a severe amount (30 to 50°); create infernos, or cause huge waves and massive shifts in the tides

**Healing:** The following list of effects outlines the capabilities of healing through spontaneous magic.

- *Complexity 0:* Consider the caster a chirurgeon or herbalist when useful; stop the death spiral; treat minor ills such as a hangover or food poisoning
- *Complexity 1:* Heal one hit or point of hit penalty; cure minor mundane illnesses and infections
- *Complexity 2:* Heal each hit on a successful save; remove the effects of paralyzation, petrification, etc; cure any mundane disease or poison
- *Complexity 4:* Return a creature to life; restore a character level or hit stolen by a creature (commonly the undead); cure magical or extraordinary diseases (lycanthropy or the zombi contagion)

**Illusion:** The following liſt of effects outlines the capabilities of using spontaneous magic to create hallucinations or illusions.

- *Complexity 0:* Create obvious and simple illusions that affect one sense, such illusions muſt be ſtatic or move very little; allow for preſtidigitations to move juſt beyond the plausible
- *Complexity 1:* Create believable illusions that affect multiple senses, though at leaſt one muſt remain unaffected, limited amounts of complex motion is possible
- *Complexity 2:* Create believable illusions that affect all of the senses and contain a large amount of complex motion; make something invisible
- *Complexity 4:* Create perfect illusions (no save) that affect all the senses and appear in all ways real; allow an illusion to cause real harm or hide a source of harm (making it a trap)

**Manipulation:** The following liſt outlines the capabilities of using spontaneous magic to alter creatures and things.

- *Complexity 0:* Change the color or pattern of a creature or object; push or pull a creature or object; increase movement rate or improve the basic function of an exiſting sense (see further, hear quieter sounds, etc)
- *Complexity 1:* Change the texture of a creature or object, or make small alterations to a creature or object's shape; grab a creature or object and bend, rotate, twiſt, etc; increase an attribute to 18; add new capabilities to exiſting senses (see in the dark, or hear like a bat, etc)
- *Complexity 2:* Change the shape of a creature or object in radical ways; lift a creature or object and perform all lesser object manipulations while lifted; acquire a new form of movement (burrowing, flying, etc)
- *Complexity 4:* Change the shape and mass of a creature or object; throw a creature or object; gain giant-like ſtrength or immateriality of a gāſt, etc

**Sorcery & Unclassified:** The following list outlines the use of spontaneous magic in unusual and often questionable ways.

- *Complexity 0:* Consecrate bodies to prevent necromancy and undeath; minor alterations of fate (bonus or penalty of 1 on a d20); cause a minor mishap to occur outside of combat (cause someone to trip, hit their head, step in feces, etc)
- *Complexity 1:* Consecrate items (such as water or vestments); moderate alterations to fate (re-roll a d20); ask questions of recently deceased bodies (dead no more then a day); extend sight into the boarder realms or peer into one's own dream realm while awake; cause some troublesome mishap to occur (a chair breaks when someone is sitting in it, a mechanical device stops functioning temporarily, etc)
- *Complexity 2:* Animate dead bodies; dispel non-spell magical effects (cursed items, etc); considerable modifications of fate (re-roll a d20 and keep the better result); consecrate an area; cause the veil to weaken in an area to reduce the affect of common men, or increase the effect of high and low men (or other spirits and monstrosities) by the target size (unit, army, etc)
- *Complexity 4:* Commune with spirits in other realms; banish spirits; cause a vile plague (such as the black plague); move from the border realm to the Otherworld proper (excluding the dreaming realms) or back; ask questions of long dead bodies (and their original spirit) or of greater spirits who are currently in another realm; preserve the spirit of a being that has recently died within a valuable object or even a weapon* (such a spirit can be raised as though newly dead, or the spirit can be saved for a sacrifice, etc)

* A spirit preserved in this way retains the memories of the dead creature, without the ability to possess however, it has little ability to affect the world.

**Notes on Spontaneous Effects:** There are important details to cover when resolving a spontaneous magic effect.

- Magic that alters the whole form of a creature is resisted by a save or die roll. However, the target creature does not die or suffer hits, but is instead transformed. The number of failed saves compared to total hits determines the percentage of change experienced. Thus, a character with 4 hits fails 2 saves which results in only a 50% transformation.
- There are no saves against environmental uses of spontaneous magic. Effects caused by the changes (cold, heat, lightning, etc) may offer a save, but not the magic itself.
- If an illusion is used to cause harm or to hide an impending source of harm, the targets of that illusion are allowed to make a save to prevent such harm.
- The caster chooses the save attribute: strength, dexterity, or constitution for physical effects; and intelligence, wisdom, or charisma for mental effects.
- Healing magic of any form (other then by potion) can only be used on any given target once during any single month. This does not include effects which simply allow a caster to gain the benefits of chirurgy, etc.

## Magical Laws

There are three magical laws which cannot be broken, even by magic-users casting spells.

1. Magic cannot induce deep feelings like love, hate or true loyalty. Magic has no power over the heart of another.
2. Magic cannot create nor destroy the "spark of life" that is commonly known as the spirit. Though magic certainly can kill, the spirit continues as always.
3. Magic must have some plausible believability. A magician does not throw lightning from their fingers, they call it down from the clouds. A villain is exempt from this law.

## Hybrid Magic-Users

An option available to the player's of magic-users is that of a hybrid caster. A hybrid caster is capable of using of both spells and spontaneous magic. This option is only allowed if the referee and the other players agree. Such magic-users are not be capable of the same level of mastery in either type of magic use, but they offer the player the ability to experience more of the possibilities offered by the rules. The following entries outline how a hybrid caster utilizes the rules of magic differently then the more standard magic-user.

**Number of Starting Spells:** A magic-user using this option can learn a number of spells equal to half their level rounded up, plus any additions to this total from a high intelligence. As with the standard rules for a magic-user, the hybrid caster rolls to randomly determine the spells available at the start of play. As they gain the ability to cast more spells, they must be acquired using the same methods previously explained for a standard magic-user.

**Ritual Magic:** A hybrid caster is only allowed to cast spells in a ritualized form (see "Enhanced Casting Options"), though they do not gain a bonus to the complexity roll for the spell being made a ritual. Because of this, a hybrid caster does not have the advantage of a signature spell, nor may they utilize the option to rush the casting of a spell.

**Spontaneous Complexity:** When a hybrid caster attempts a spontaneous magical effect, they must make a complexity roll as normal. However, instead of dividing the roll by 5, hybrid casters divide the roll by 6, then subtract 1 from the total. Due to this, it is possible for a complexity roll to total zero which means the attempt to create a spontaneous effect failed.

**Use Penalty:** Unlike a purely spontaneous magic-user, hybrid casters are only allowed to make half their level (rounded up) in total complexity rolls between periods of rest. For each roll beyond that total, they take on hit penalty as is standard for spontaneous magic. If however, the player chooses a relatively specific area of effect to limit their spontaneous casting, such as weather based magic, magic related to fire and heat, or the enchantment and manipulation of another's mind, the number of complexity rolls made between periods of rest remains equal to their level (as is standard for spontaneous magic). In games where spontaneous magic is already limited in a similar way, this option is considered standard. As such, a hybrid caster is allowed a number of complexity rolls equal to their level.

**Complexity Rolls of a Natural 1:** If a hybrid caster rolls a natural 1 when using spontaneous magic, no further attempts can be made to use spontaneous magic until a nights rest is had. If a complexity roll results in a natural 1 when casting a standard spell, that spell may not be attempted again until the following day.

**Correspondence:** If the system of astrological correspondence is being used, there are no changes to its implementation for a hybrid caster.

**Disconcerting Aura:** A hybrid caster begins to manifest a disconcerting aura (see "Spell Casting" above) when casting both spells and spontaneous magic. The use of a spell can be offset by a material component, thus preventing the growth of this aura. However, spontaneous magic does not allow for the use of material components and as such, each complexity roll made by a caster adds to the aura as if they had cast a spell without using a material component.

## Magical Research

Research of a magical nature is undertaken by all enchanters and magic-users. Though for many, this activity is generally left to those of greater skill and means, even the most humble of practitioner may have need to conduct such research. Magic is a vast art and its knowledge requires study.

There are many reasons to engage in research, low men need to learn the strange processes of enchantment, the magic-user may seek to modify a known spell, or create an utterly new one. Most magical research is best handled through narrative and adventure. Simple war games have little need for adding more spells or enchanted items. Thus, any creation a group or individual seeks, should be handled during a narrative game, where the issues can be sorted in a fair and reasoned manner.

The researcher need not be the only person searching for the answers. Hirelings are often employed, and mercenaries hired to seek dangerous knowledge or special ingredients. This can often spawn interesting side adventures, that if undertaken by secondary characters, can offer a useful change of pace.

**Realities of Research:** When attempting to create a spell or a new magical item, care must be taken to avoid unbalancing effects, as well as breaking the basic rules of magic (see the entry for "Magical Laws" in the previous section). There should be a good reason for the creation, and other solutions should always be explored first.

**Low Men & Creating Items:** A low man need not engage in such research to create most magical items. However, those of particular power, or items never before seen, should involve some amount of research. Unusual materials are very common during the creation of magic items and for narrative games, the acquisition of such materials is a good adventure source.

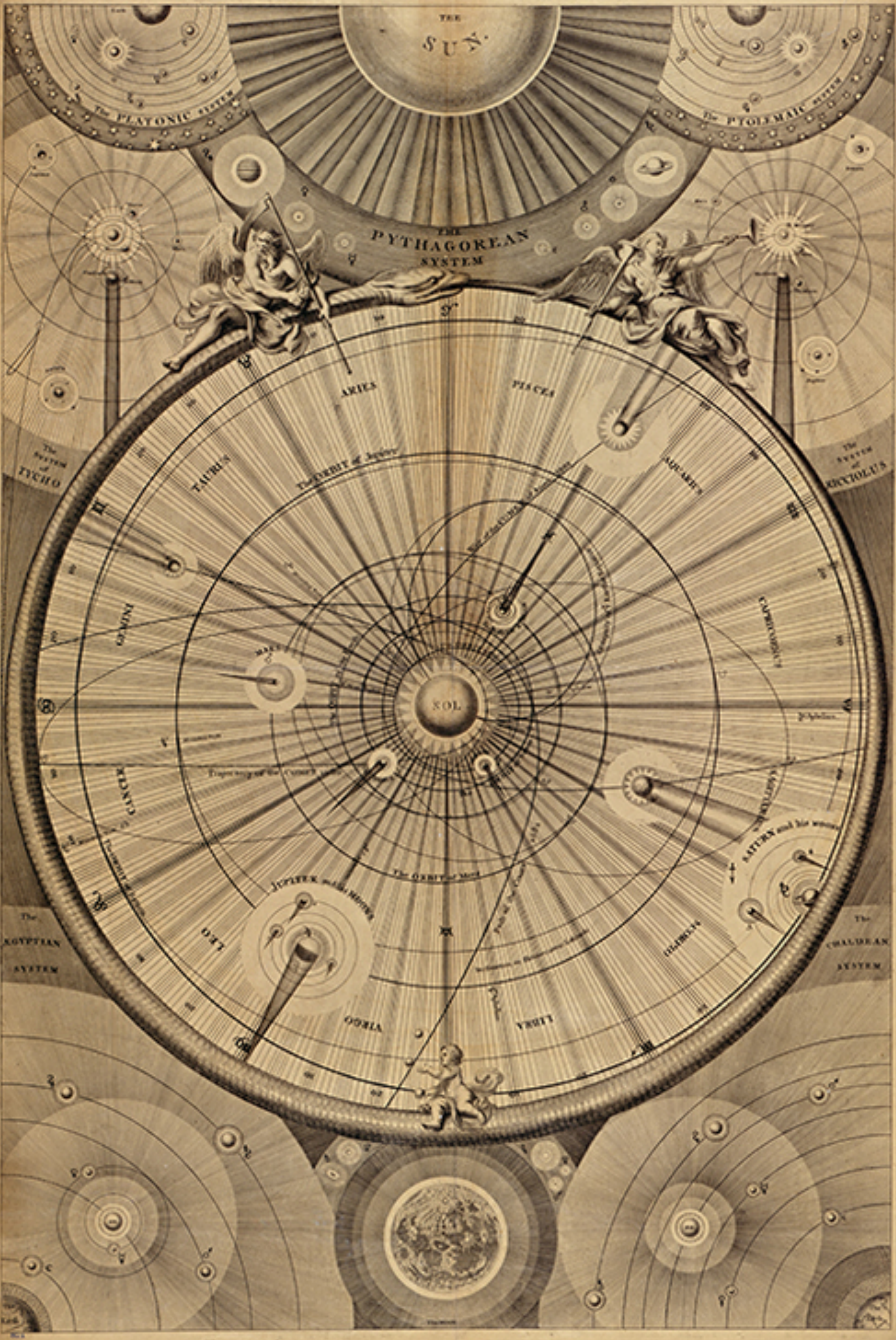
# Expanded Casting Options

The rules presented below offer additional depth to magic of all forms. From rushing a casting, or using ritual magic, to a casters most iconic spells, and the influence of astrology upon the mystical forces of the universe, these options can add a great deal of flavor the magic within a game. These rules are presented on their own to keep the basic magical system easier to learn in the beginning.

**Ritual Magic:** To ritualize a spell, the caster agrees upfront to allow the spell to take a number of turns to cast equal to the spells complexity x2. In trade, the caster adds a bonus of 4 to the complexity roll. All "I" or "D" results are treated as the spell requiring the same time to cast.

**Rushed Casting:** To rush a spell, the caster agrees upfront to ignore all "D" results on a spell's complexity roll, but a bonus of 2 is added to the roll. This makes it a bit more likely to cast the spell quickly, but the spell becomes more difficult and more likely to fail outright.

**Signature Spells:** Any character who is capable of casting a standard spell commonly has one spell, usually gained when they began their training, which that character is more skilled at casting. A signature spell as they are called, is chosen from the spells a caster gained during creation and may be cast swiftly if needed. When a signature spell is used, the caster may treat all "D" results as "I" results provided they add the complexity of the spell to their total hit penalty. Hit penalty gained in this way cannot be removed by any magical means however, and requires rest to bring the caster to full strength again.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GEMINI
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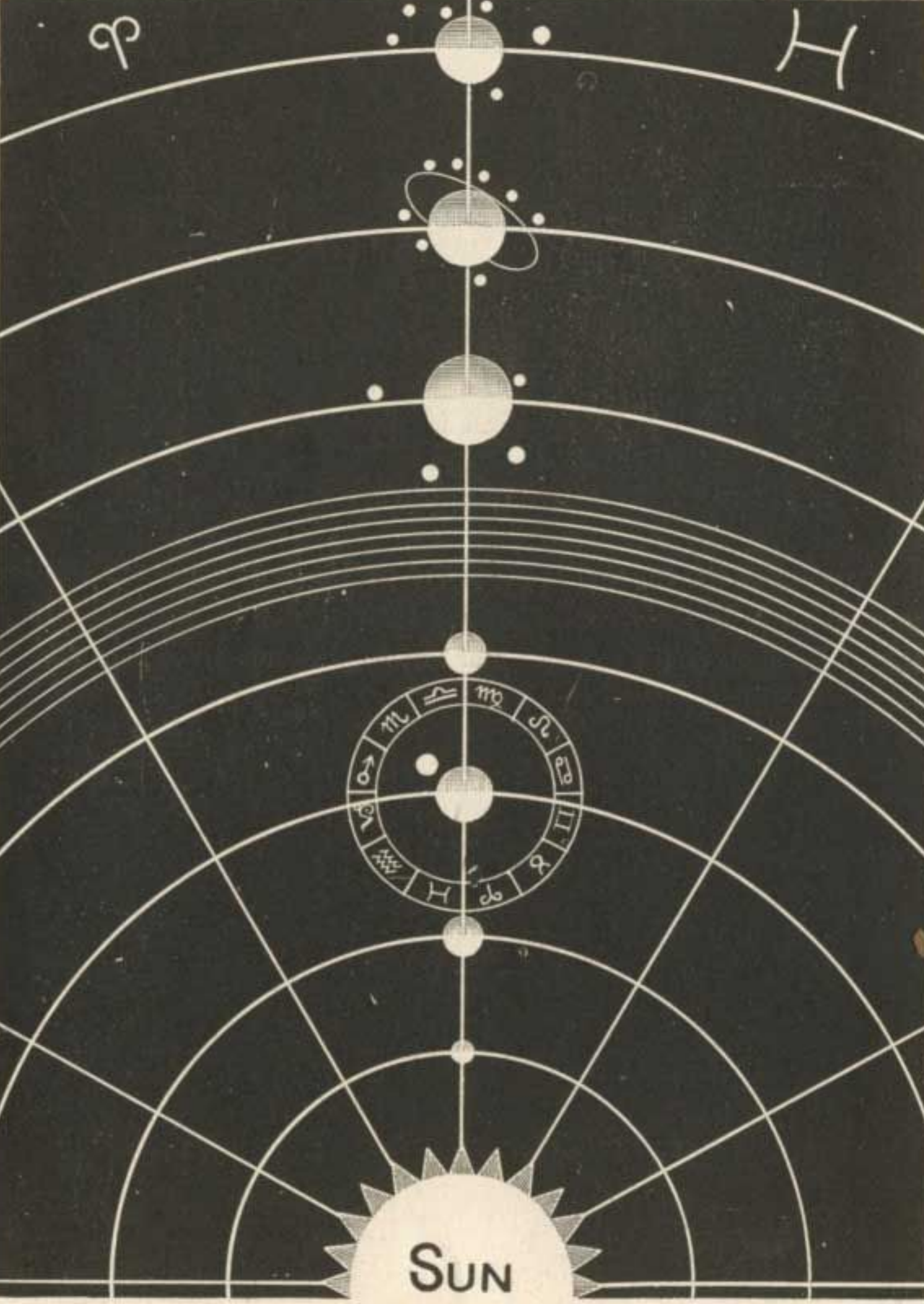
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## Magical Correspondences

This system provides an alternate method to generate needed complexity values for casting spells and spontaneous magic. In this system, magic-users and other casters must utilize magical "correspondences" to power their magic. Such correspondences are related to the attributions of the twelve astrological signs, having roots that stretch across age and culture. When using this system to cast a spontaneous magical effect, follow the procedure listed below.

1. Amass the available correspondences.
2. Find the total complexity a caster may currently utilize.
3. Decide on a spell effect (along with the other perimeters) which is equal to or less then that complexity, and note the final complexity (see "Spontaneous Magic" above).
4. Succeed on a wisdom check using any bonuses that would be gained for complexity rolls.

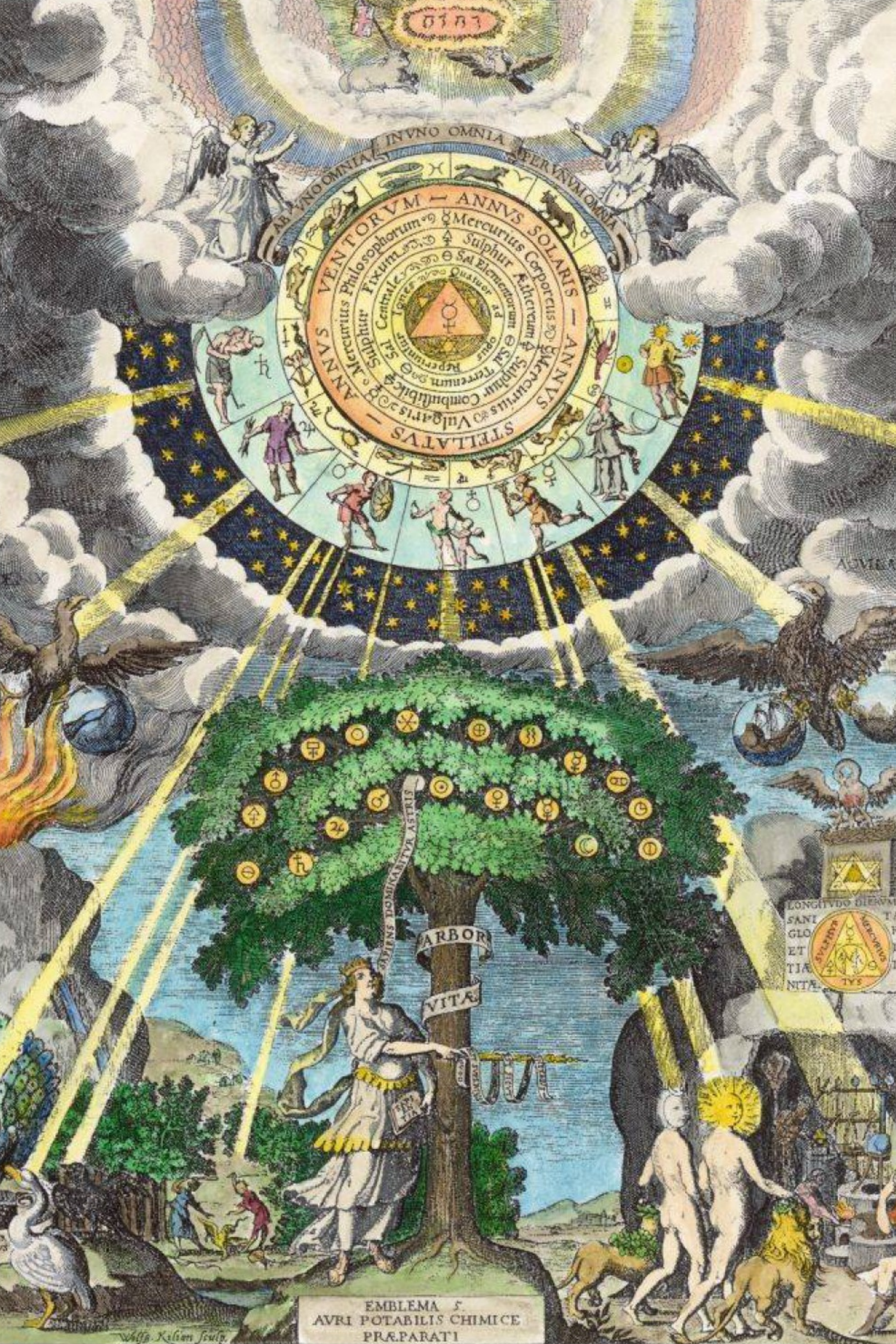
Correspondences are only useful at creating effects based upon the astrological sign they correspond to. Thus, lead could not be used to derive an Aries based magical effect. Each sign governs certain magical effects which is be covered a bit later. Information about what these correspondences actually are does not need to be made readily available, and players should be encouraged to discover all of the correspondences on their own if possible. It should be noted that any living thing used as a correspondence is either sacrificed during the casting, or dies supplying the energy for the magic. This is likely the root of an all too pervasive fear of magic.

This system can be used to create magical effects even during the era of "waining wonder" and past the year 1887. During this time, the amounts required of any given correspondence should be steadily increased as the years pass (though exact amounts are left to the referee's discretion).

**Available Complexity:** A spell caster must amass a certain amount of correspondences to cast spells of various power. It is readily understood that the greater the spell's complexity, the more of any given correspondence is needed in any given casting. The other important factor is that a category of correspondence, if met, never provides more then one additional complexity level (to a maximum of 6). Thus, the casting of a complexity 6 spell would require a total of six correspondences to be provided at the time the spell is cast. Most materials supplied as correspondences are not consumed by the spell's casting, thus they can be used repeatedly.

**Determination of Birth Date:** To determine the date any particular character was born, simply take the current year and subtract: 13 +1d8 for fighting-men; 16 +1d8 for magic-users; and 13 +1d6 for sneak-thieves. This provides the year the characters was born. To determine the month, roll a single d12. Finally, to determine the day, roll a d10 and a d4-1. The d10 is read in the 1's place as if rolling a d100, and the d4-1 is read as the 10's place (providing a range of 0 to 3). Thus if the d4 roll as a 2 and the d10 a 7, the day of birth would be the 17th. If the roll for the day of the month totals 30, there are even odds of the result being 31 for months with 31 days.

**Astrological Confusion:** Though many among common men would argue, astrology and its venerated zodiac have no pull upon the actions of people nor the fate of the world. Common men, having witnessed the practice of astrology by high and low men, sought to divine its purpose. To this endeavor they created complex systems in an attempt to give the practice a meaning. In truth, the various heavenly bodies only exert pull upon the forces of magic, but little else.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Sulphur Æthereum
Sal Elementorum
Mercurius Philosophorum
Sulphur Fixum
Sal Centrale
Mercurius Vulgaris
Sulphur Combustibile
Sal Terrenum
Ignes Quatuor ad opus Reperiuntur
ARBOR
VITÆ
SAPIENS DOMINABITVR ASTRIS
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EMBLEMA 5.
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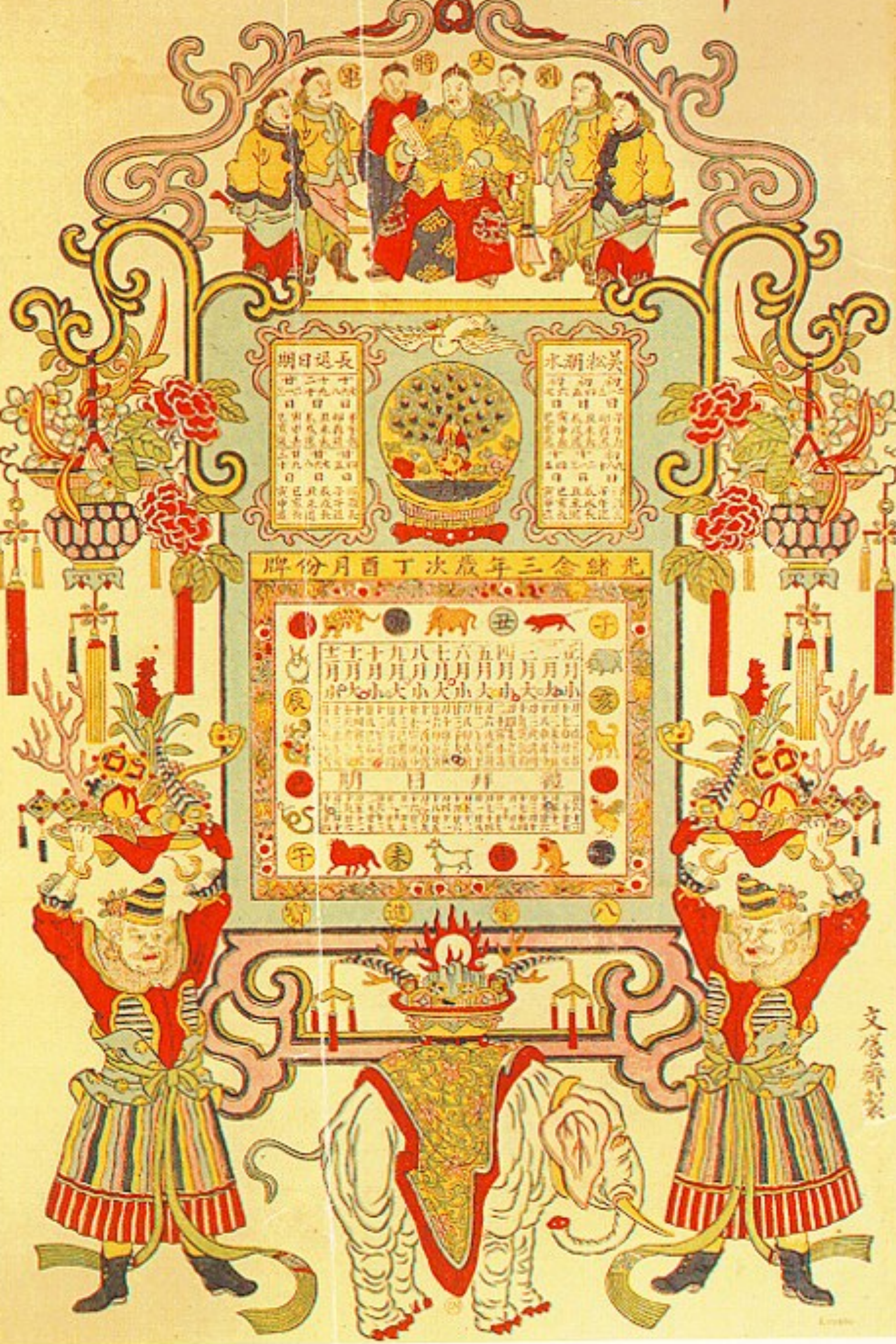
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## The Magic of the Zodiac

Each of the astrological signs governs some area of magical knowledge. If a spell caster evokes some magical effect which corresponds to their own astrological sign, the required amount of any given correspondence can be heavily reduced (again, at the discretion of the referee). The signs are listed below along with the magical effects they control. If a particular effect is not on the list, do some research and if all else fails, have the players make a determination as to which sign governs it.

♒ **Aquarius:** (Huaxia: the Tiger) Divination, mentalism, and magic used for malediction, or words of power.

♓ **Pisces:** (Huaxia: the Rabbit) Bewitching enchantments, the manipulation of emotions, and illusions of all types.

♈ **Aries:** (Huaxia: the Dragon) Evocation, consecration and purification magics of all sorts.

♉ **Taurus:** (Huaxia: the Snake) Strength or bolstering magic, geomancy, sigil creation, and protection.

♊ **Gemini:** (Huaxia: the Horse) Prophecy, possession, magic that heals, replicates or colocates something.

♋ **Cancer:** (Huaxia: the Sheep) Enchanting, scrying, magic that relates to dreams or madness.

♌ **Leo:** (Huaxia: the Monkey) Command and control over beasts or animals, pyromancy, material acquisition.

♍ **Virgo:** (Huaxia: the Rooster) Magic that: conceals, creates matter, restores life, or aids in traveling the Otherworld.

♎ **Libra:** (Huaxia: the Dog) Magic which seeks to balance forces, bring just due, or acquire knowledge.

♏ **Scorpio:** (Huaxia: the Boar) Necromancy, and any magic related to vengeance, curses, and procreation.

♐ **Sagittarius:** (Huaxia: the Rat) Transmutation, blessings, and magic that improves upon the caster or a target.

♑ **Capricorn:** (Huaxia: the Ox) The evil eye, temporal and death magic, as well as projection into the higher realms.

The lists above will be used to determine the correspondences necessary to invoke certain magical effects. Effects related to a caster's zodiac sign are not intended to be the only effects they may invoke, the caster simply finds such effects easier to invoke. Once the sign of a given effect is determined, a caster may go about gathering any available correspondences.

## Order of Correspondence

A spell of complexity 1 or 2 requires correspondences from table 1; 3 or 4 requires at least 1 from table 2; and 5 or 6 requires at least 1 from each table. This makes spells of greater complexity much more difficult to cast.

**A Note on Amounts:** When casting spells past complexity 1, all of the needed correspondences must be procured in the amounts necessary for the complexity of the spell. A 3rd level spell will require each of the correspondences used to cast the spell be of amounts appropriate for a 3rd level spell. A spell will require an amount of any given correspondence ranging from: a small, common amount, for a complexity 1 spell; to a nearly impossible quantity for a complexity 6 spell.

## *Magical Correspondence Table I*

| **Astrology** | **Day-Month** | **Element** | **Number** |
|---|---|---|---|
| Aquarius | 1-20 to | air (wood) | 1, 3, 4 |
| Pisces | 2-19 to | water (wood) | 3, 4, 9 |
| Aries | 3-21 to | fire (wood) | 1, 6, 7 |
| Taurus | 4-20 to | earth (fire) | 2, 8, 9 |
| Gemini | 5-21 to | air (fire) | 2, 3, 7 |
| Cancer | 6-21 to | water (earth) | 3, 4, 9 |
| Leo | 7-23 to | fire (metal) | 1, 7, 8 |
| Virgo | 8-23 to | earth (metal) | 5, 7, 8 |
| Libra | 9-23 to | air (earth) | 3, 4, 9 |
| Scorpio | 10-23 to | water | 2, 5, 8 |
| Sagittarius | 11-22 to | fire (water) | 2, 3 |
| Capricorn | 12-22 to | earth | 9, 1 |

**Day-Month:** If a spell is cast between the day-month shown and the next, the benefit of this correspondence is gained.

**Element:** To gain the benefit of this correspondence a sizable amount of the appropriate element will be required. The more rare an element, such as fire, the smaller the required amount becomes to gain the benefit.

**Numbers:** To gain the benefit of a numeric correspondence, a caster must have a total amount of another correspondence that is exactly equal to the number in question.

## *Magical Correspondence Table II*

| **Aſtrology** | **Color** | **Metal** | **Stone** |
|---|---|---|---|
| Aquarius | blue, gray | lead | amethyſt |
| Pisces | green, pink | tin | bloodſtone |
| Aries | hoary, red | iron | diamond |
| Taurus | pink, yellow | copper | sapphire |
| Gemini | purple, yell. | mercury | agate |
| Cancer | gray, green | silver | emerald |
| Leo | orange, white | gold | ruby |
| Virgo | brown, gold | mercury | sardonyx |
| Libra | green, pink | copper | chrysolite |
| Scorpio | gray, maroon | iron | opal |
| Sagittarius | blue, gold | tin | topaz |
| Capricorn | black, red | lead | garnet |

**Color:** In general, a very large amount of any single color is required to benefit from such a correspondence. A completely black outfit may suffice for a complexity 1 spell, but the full sky being blue might fill a complexity 6 spell.

**Metal & Stone:** The amounts of either correspondence which is required to gain the benefit is directly proportional to the value and rarity if the correspondence. A far larger amount of tin will be required to caſt a complexity 1 spell then gold. A ſtone used in a complexity 6 spell will crack, and metal used in such spells will grow brittle.

## *Magical Correspondence Table III*

| Astrology | Plants | Animals | Organ |
|---|---|---|---|
| Aquarius | mosses | man | arteries, veins |
| Pisces | fig, willow | fish | lymph nodes |
| Aries | thorn trees | ram | brain |
| Taurus | apple, orchid | bull | thyroid |
| Gemini | jasmine, nut | hybrids | lungs |
| Cancer | sap trees | crab | stomach |
| Leo | citrus, palm | lion | heart |
| Virgo | gladiola, nut | virgin | intestines |
| Libra | ash, rose | elephant | kidneys |
| Scorpio | daisy, shrub | scorpion | sexual organs |
| Sagittarius | birch, lily | horse | liver |
| Capricorn | peach, pine | goat | bones |

**Plants:** The amount of any plant correspondence required for a desired magic effect varies from one seed, for complexity 1 spells, to acres of orchard or forest, for complexity 6 spells.

**Animals & Organs:** The amount of any given animal or organ required to gain the benefit from either correspondence increases disproportionately as the desired effect becomes more complex. A single animal or organ is likely to fulfill the requirement of a complexity 1 spell, with each increase of the spells complexity doubling the amount needed. Of note, organs cannot be supplied by the same sacrifice as an animal.

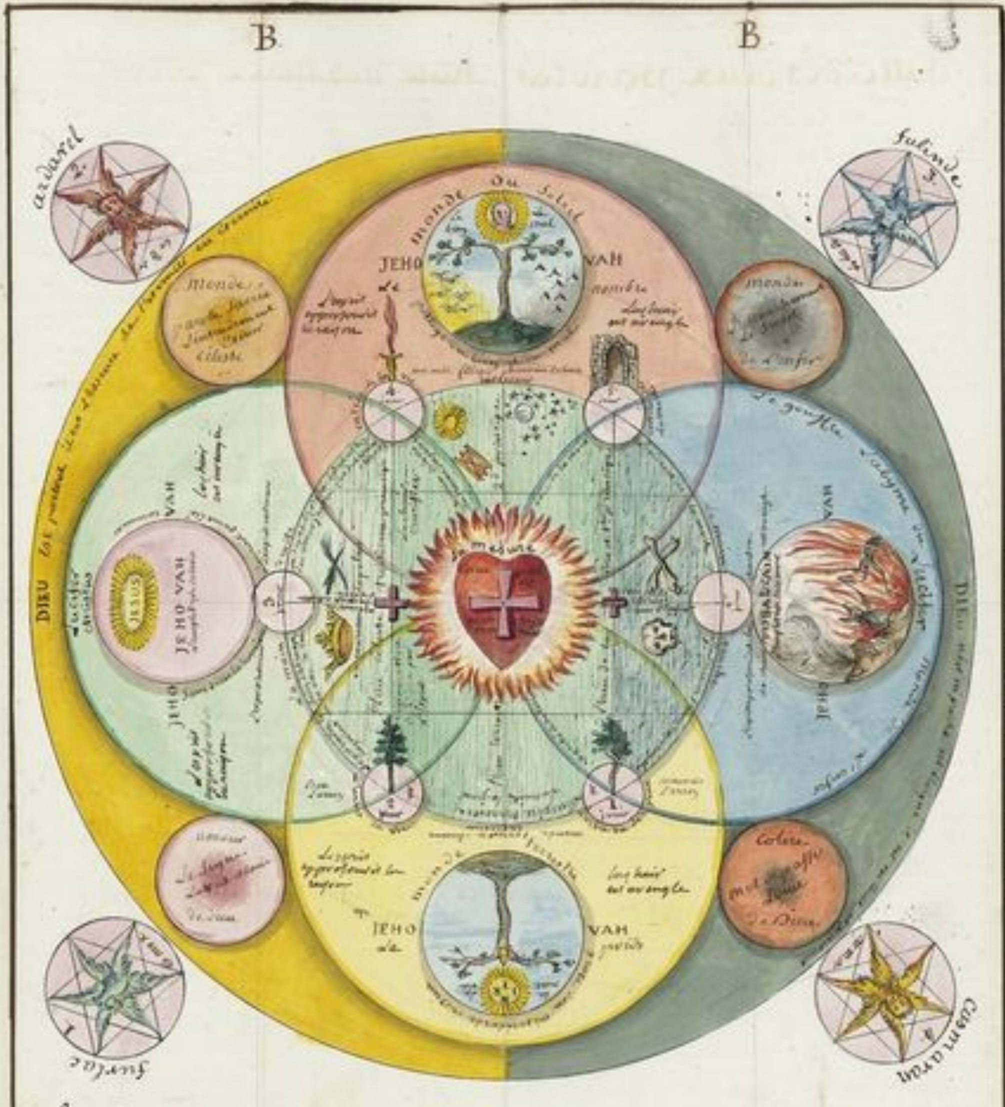
## Additional Correspondences

The various sources of information on the topic of astrology and the zodiac can offer a wide array of additional entries for each type of correspondence listed. If an enterprising player is able to find the same referenced item as a correspondence in two or more sources, the referenced item can be used to gain benefit from the closest category of correspondence. The use of other correspondences should never break the outline that is presented by the three tables. The tables are organized to put more value on rare and hard to obtain correspondences.

**Huaxia Correspondences:** Each of the signs of the zodiac is presented with its counterpart in the animal zodiac of Huaxia, which is referred to as the Shengxiao. This system basses the sign an individual is born under by their birth year, which produces a twelve year cycle. To find a spell caster's animal, count backwards from the current year's animal.

**Kabbalist Correspondences:** Each of the correspondence lists above includes entries which also relate to a signs element or planetary influences. When a player seeks out information on additional correspondences, they may include entries from either of these additional factors (element & planet). It should be said that even the areas of magic controlled by each zodiac sign contain some influence from each of these factors. If the players and referee agree, the magical effects ruled by each of the signs can be expanded using similar ideas as those offered here, in additional correspondences.

**Other Correspondences:** There are other magical traditions in history which offer systems of correspondence, if all players agree, any of these other systems may be used. Jyotisha, or Hindu astrology, is one such example.



La figure ci-dessus est le hiéroglyphe de nos paroles, mots de passe, Signes et attouchements, mots couverts ordres âges marches batteries

maçonniques

trois mondes en unité ont été manifestés savoir

1 Le monde céleste { de l'alliance de Dieu avec son esprit

2 Le monde du soleil (amour) { de la promesse que Dieu fit à son 1er né (l'amour) de la manifester

3 Le monde de l'enfer { qui est la perfection de son alliance et de sa promesse, parce que Dieu n'a pu promettre au fils de son amour de le manifester que par la colère

C'est pour cette raison que nous trouvons l'éternelle parole divisée en deux volontés sans cesser d'être une, parce qu'elle est indivisible, et nous la divisons ici que pour aider notre intelligence et pour nous faire concevoir comment se sont opérées les générations.

La figure que nous avons tracée ci-dessus dépose nos trois mondes en unité dans le fiat qui devient une double parole et un double signe savoir

1° une parole de mort
2 une parole de vie
3 un signe de mort
4 un signe de vie

La parole de vie, dans l'accomplissement de la promesse a sorti avec toute sa force du centre de la 1ère volonté dans la puissance du centre de la seconde entrée dans la seconde volonté elle a joint sa force à la puissance de la manifestation
voilà comme Dieu est ~~devenu~~ fort et puissant { lorsqu'il est devenu père

H
JEUVAH — TUBALCAIN — JAKIN

3 mondes
monde céleste amour de dieu
monde du soleil monde de l'amour
monde de l'enfer
colère de dieu

l'éternelle parole divisée en deux volontés

jehovah
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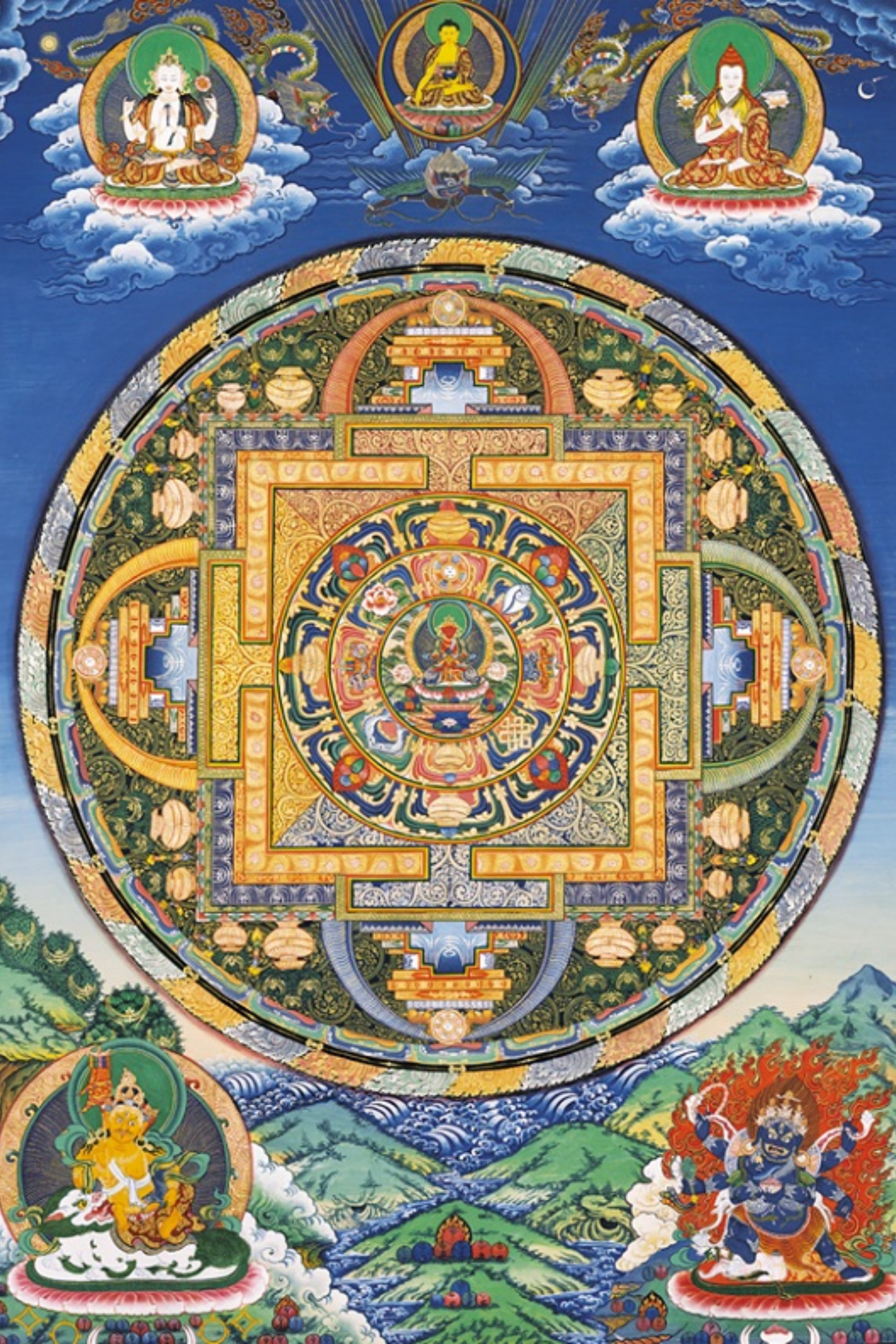
tubalcain



## The Elements

There are a number of elements from which magic draws its power. In the western world, these elements are: air, earth, fire, and water. In the lands of Huaxia and other parts of the eastern world the elements are: fire, earth, metal, water, and wood. These two models will be given some brief detail.

**The Western Elemental Model:** The western elements have a simple but thorough interaction of benefit and hinderance.

- *Air:* Opposes earth. A spell caster from a sign ruled by air gains a bonus of 1 on saves against magical effects that relate to air, including: gas, lightning, and spoken words. Such a caster will also have a penalty of 1 on all saves against elemental effects of earth.
- *Earth:* Opposes air. A spell caster from a sign ruled by earth gains a bonus of 1 on saves against magical effects that relate to earth, including death magic and paralysis. Such a caster will also have a penalty of 1 on all saves against elemental effects of air.
- *Fire:* Opposes water. A spell caster from a sign ruled by fire gains a bonus of 1 on saves against magical effects that relate to fire, including: blinding flashes, smoke and speed. Such a caster will also have a penalty of 1 on all saves against the elemental effects of water.
- *Water:* Opposes fire. A spell caster from a sign ruled by water gains a bonus of 1 on saves against effects that relate to water, including: frost, ice, and sleep effects. Such a caster will also have a penalty of 1 on all saves against the elemental effects of fire.

**The Eastern Elemental Model, Wu-Hsing:** The eastern elements have a slightly more complex, yet similar interaction as the western system. The system uses five elements.

- *Fire:* Gains a bonus of 1 on saves against fire effects, a penalty of 1 on saves against water effects, and imposes a penalty of 1 to other's saves against fire magic if sufficient wood is nearby.
- *Earth:* Gains a bonus of 1 on saves against earth effects, a penalty of 1 on saves against wood effects, and imposes a penalty of 1 to other's saves against earth magic if sufficient fire is nearby.
- *Metal:* Gains a bonus of 1 on saves against metal effects, a penalty of 1 on saves against fire effects, and imposes a penalty of 1 to other's saves against metal effects if sufficient earth is nearby.
- *Water:* Gains a bonus of 1 on saves against water effects, a penalty of 1 on saves against earth effects, and imposes a penalty of 1 to other's saves against water effects if sufficient metal is nearby.
- *Wood:* Gains a bonus of 1 on saves against wood effects, a penalty of 1 on saves against metal effects, and imposes a penalty of 1 to other's saves against wood effects if sufficient water is nearby.

**The Choice of Flavor:** The elemental system used is most often a function of the current campaign or adventure. Most European games use the western system and most Asian games use the eastern system. This does not always have to be the case, but it is the general rule.

**Æther, Spirit, & The Missing Element:** Some versions of elemental thought give credence to an additional element called æther, or spirit. This element seems to only be generated by forces within the otherworld yet exists only within the mortal realms. For game purposes, it is intended to be a mystery of unsolvable, and unfathomable implications.

## Astrology & the Standard Spell

The system described above functions in much the same way when used with the more common system of predefined spells. When used in this manner, correspondences only aid in the ritual casting of any given spell. In the description of each spell, after the entry for complexity, there is a small symbol that indicates which astrological sign governs that spell. The caster checks the complexity of the spell, then attempts to amass the necessary correspondences based upon the governing sign. As with the spontaneous system above, once the needed correspondences are gathered, the caster makes a wisdom check modified by any bonuses they gain on complexity checks. A successful roll indicates a successful casting. All the previous rules on the acquisition and use of correspondences apply.

**Material Component:** The material components for a spell are not altered. In order to avoid a side effect, the material component must be supplied. It is possible, if applicable, for the material component of a spell to aid in fulfilling some of the spell required correspondences. This is only possible if the material component of a given spell contains a correspondence of the spell's ruling sign.

**Side Effect:** As with material components, the side effect of a spell does not change nor is it avoided through the use of astrological correspondences.

**Learning Spells:** When a spell caster is granted the ability to learn a new spell (including at creation), they may choose to learn one of the spells ruled by their astrological sign. The spell to be learned cannot have a complexity greater then half the character's level rounded up.

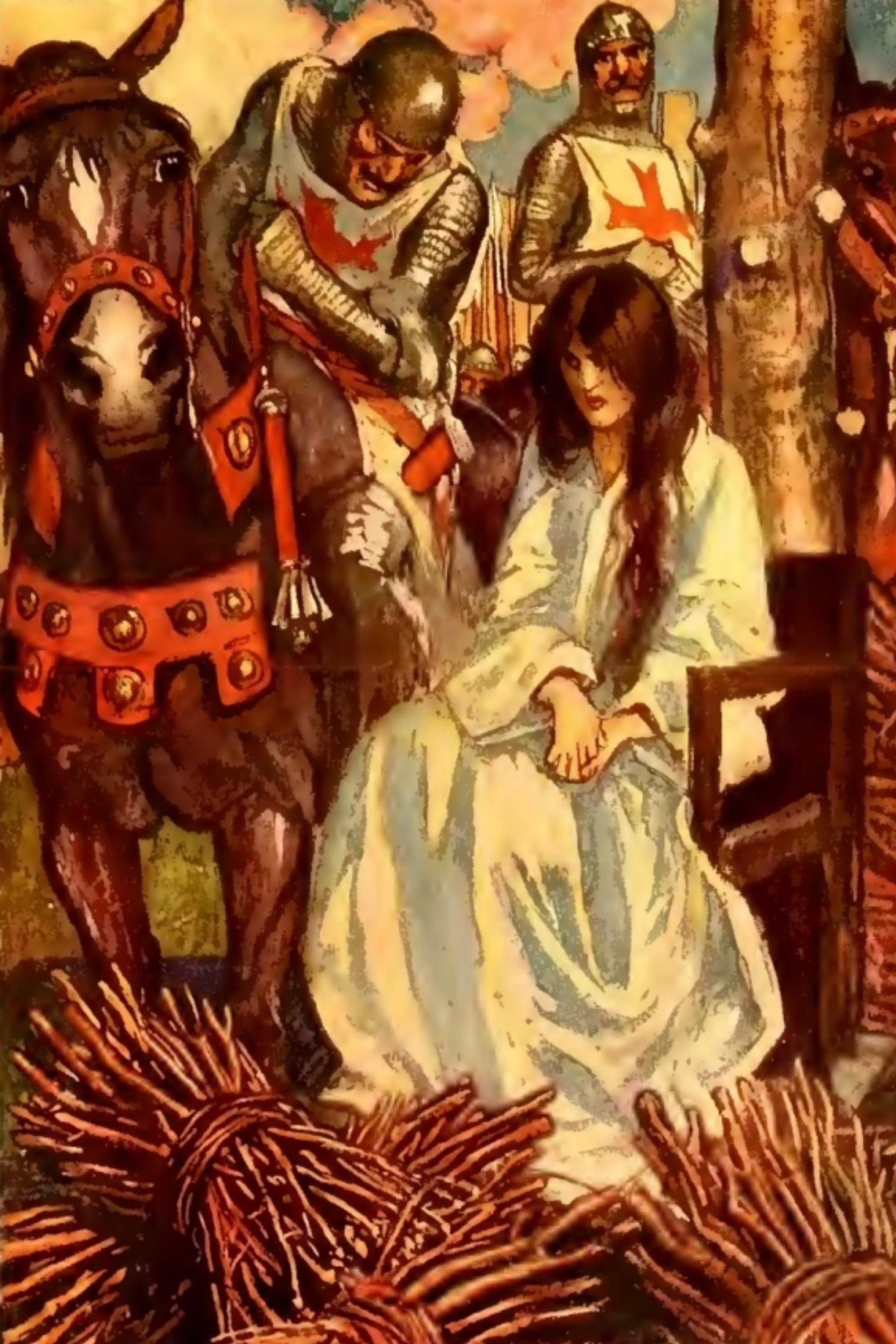
# Note: Prejudice & Magic

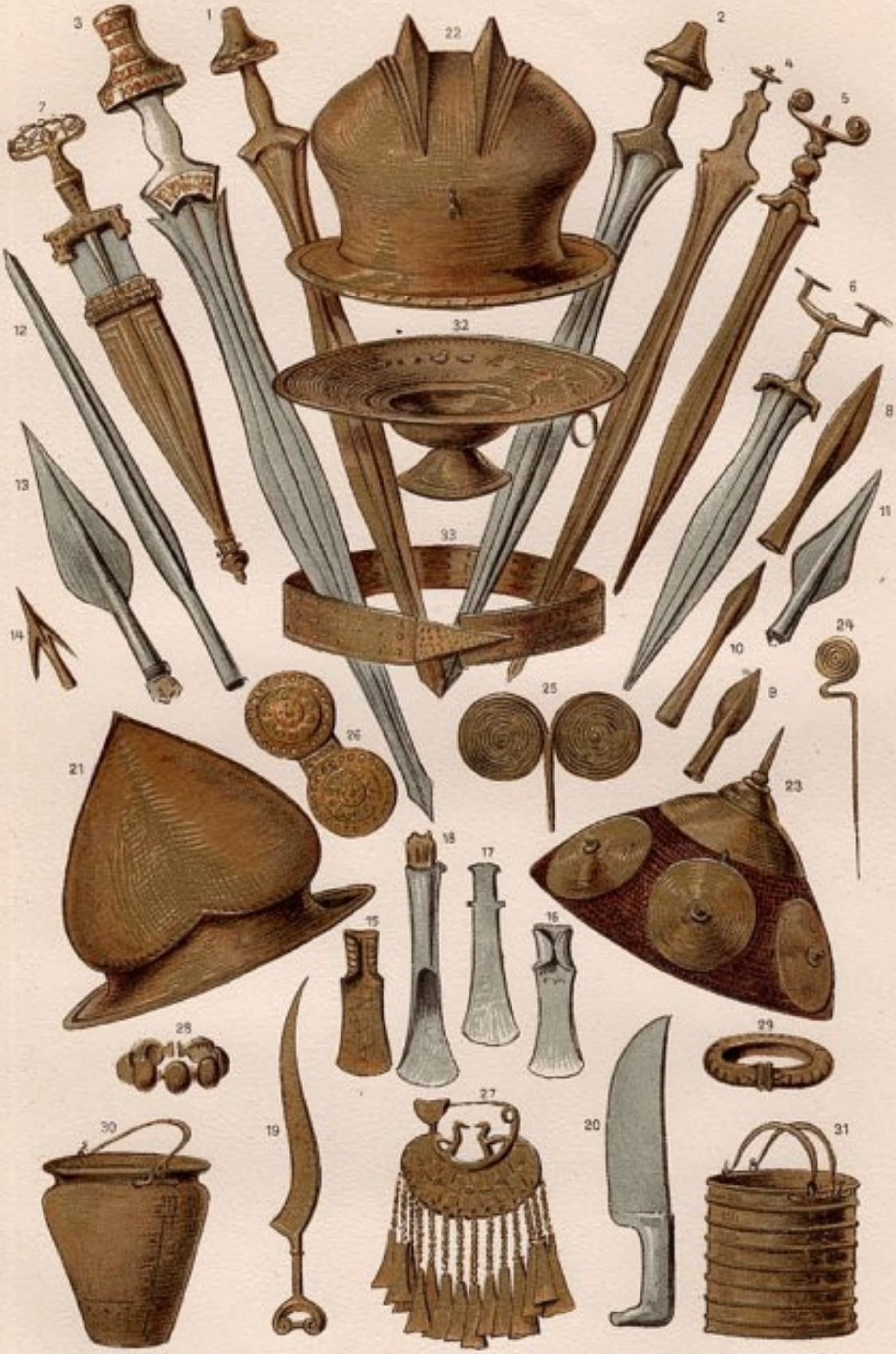
Throughout the history of man, magic is often maligned and misunderstood. This historical detail is important to remember during any session of Færie Tales & Folklore. The few who seek its mastery are commonly met with fear and prejudice by unsympathetic common men. This forms the basis of a major source of conflict in the world of the mythological Earth and is a major issue in the life of a practitioner of the magical arts. Magic has enjoyed periods of greater acceptance among the people of certain portions of the world, and other periods of intense prejudice and violence against all things magical. It is this prejudice which is difficult to enforce through a game's mechanics and instead needs to be maintained by the narrative of the tale being told. To aid in accomplishing this, a quick overview of this prejudice is listed below.

**Common Men:** Almost exclusively prejudiced about all things magical, common men are made uneasy by all forms of magic beyond miracles. Few common men move beyond this prejudice and many become fanatical in their opposition.

**Monotheisms:** In cultures dominated by powerful monotheistic traditions, magic rouses deep suspicion. Religious figures often prey on the fear magic causes in the mundane population and they use this fear as a catalyst for bigotry and zealotry.

**Authorities:** Nobles; town watchmen and guards; as well as most other figures of authority tend to distrust practitioners of magic. Most such individuals see magic as a threat to their authority, or to the culture and people they represent. Those who use magic are seldom given the benefit of the doubt and can expect to be given to quarter by the law.

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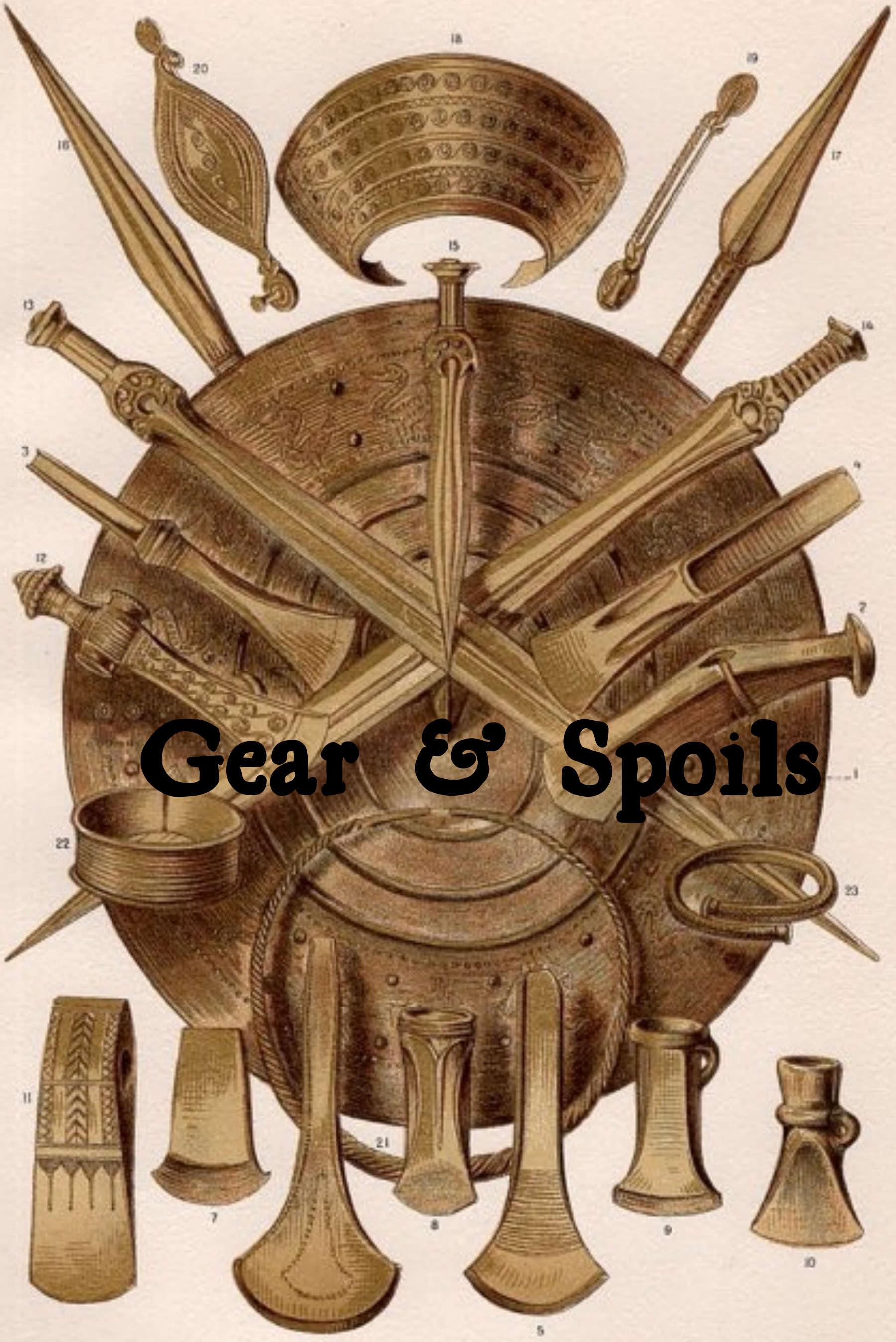
WAFFEN, GERÄTE UND SCHMUCKE DER HALLSTATT-PERIODE.

# Gear & Spoils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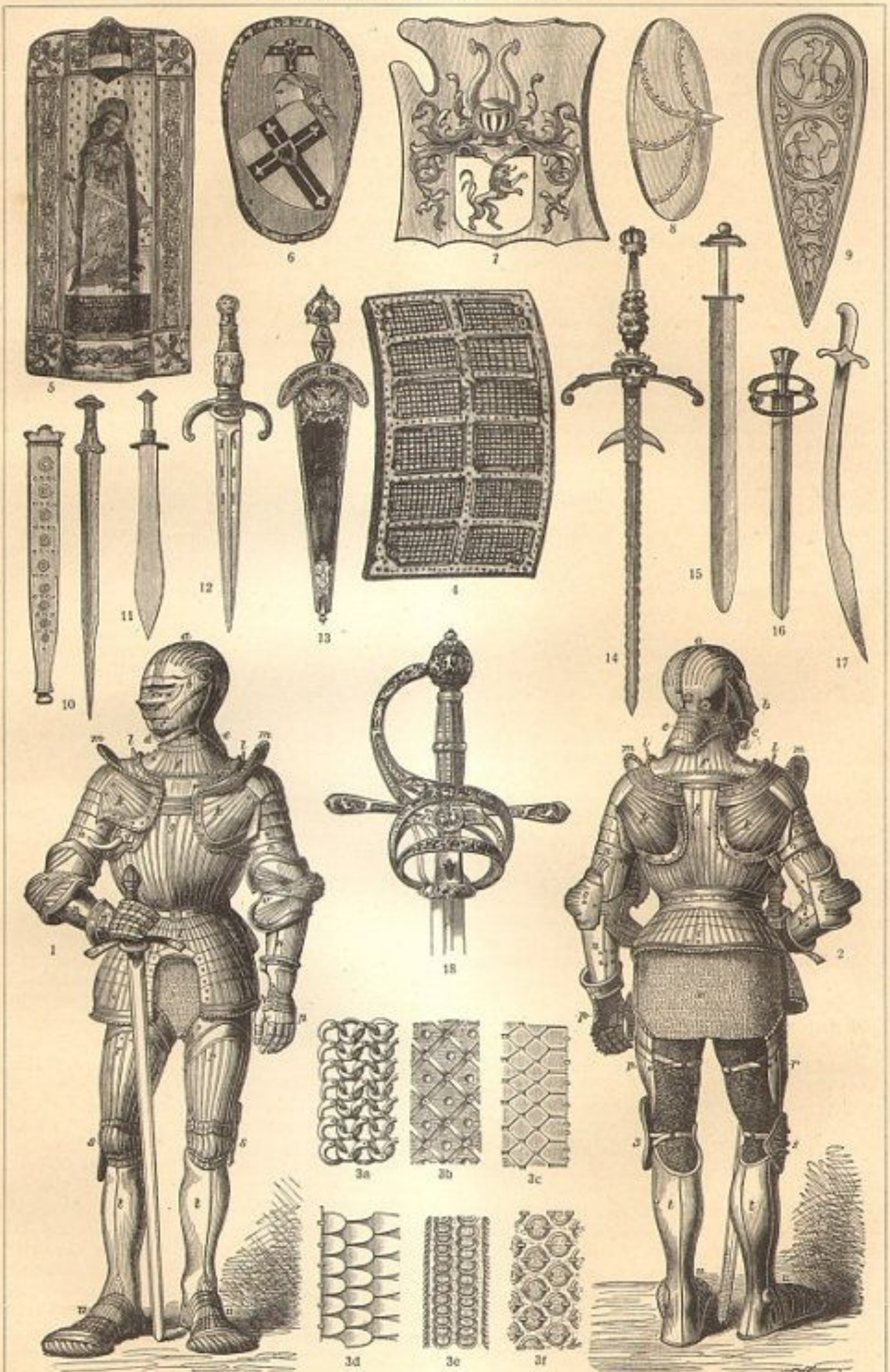
WAFFEN, GERÄTE UND SCHMUCKE DER NORDISCHEN BRONZEZEIT.

# Rüstungen und Waffen I.



1 u. 2. Deutscher ganzer Harnisch aus der Zeit Maximilians I. (Vorder- und Rückenansicht); Erklärung im Text. — 3. Panzerhemden: a Kettenpanzerhemd (Brünne); b gegittert; c beschildet; d geschuppt; e bekettet; f beringt. — 4. Germanischer Schild der Bronzezeit. — 5. Setzschild oder große Pavese, 1. Hälfte des 15. Jahrh. — 6. Schild eines Deutschordens-Hochmeisters, um 1320. — 7. Reitertartsche, Mitte des 15. Jahrh. — 8. Fränkischer Rundschild, 8. Jahrh. — 9. Normannischer Schild, Anfang des 12. Jahrh. — 10. Griechischer Xiphos. — 11. Römischer Gladius. — 12. Dolch, 15. Jahrh. — 13. Französische Ochsenzunge, 16. Jahrh. — 14. Deutscher Zweihänder, 16. Jahrh. — 15. Germanische Spatha. — 16. Deutsches Landsknechtschwert, 16. Jahrh. — 17. Türkisches Krummschwert, 15. Jahrh. — 18. Deutscher Korbdegen, 16. Jahrh.

*Zu den Artikeln ‚Rüstungen‘ und ‚Waffen‘.*

# Economics & The Adventurer

The various people within Færie Tales & Folklore reside in a society, complete with an economy. The characters who are controlled by the players are no exception. Most of the people encountered have a profession, or other source of income, and they engage in some form of commerce to acquire what is needed or desired. For most playable settings in these rules, a silver standard is used for such commerce. However, two other systems of commerce are briefly discussed below.

**Trade & Barter:** It is common in ancient and rural settings for two parties to engage in trade and barter for goods and services. In settings of this nature, characters are more likely to find treasure in the form of prized breeding animals, good land, or other various sundries, then they are to find chests of gold or silver coin. This economic structure requires more work from both players and the referee to function in a believable way. A referee or narrator needs to ensure players get worthwhile trade goods and even land as they adventure, and players need to record all they find to use as experience and for general commerce. As a rule, used goods are traded for 1/2 the listed value, while new goods fetch 3/4 the value, and livestock fetches full value. In such settings, all commerce is trade and wealth is measured by one's possessions.

**Monetary Systems:** In modern settings, and some ancient or primitive cultures, there is some abstraction used to carry value in the local economy. This abstraction is often referred to as a fiat currency. The US paper Dollar, or Chao from Huaxia are both examples of such a fiat currency. In these systems, the carried monetary unit is but a representation of worth and has little value outside of its home culture.

## *World Currency Values**

| Currency | Value |
|---|---|
| 1 livres, pound, "gold" | 1 libra |
| 1 crown, ducat, florin | 1/4 of a libra |
| 1 teal, "silver" | 1/10th of a libra |
| 1 qiān, shilling, or sol | 1/20th of a libra |
| 1 dirham, drachm, "copper" | 1/100th of a libra |
| 1 denarii or pence | 1/240th of a libra |

* *Monetary value compared to a Roman libra of silver.*

## *Commodity Value**

| Commodity | Value |
|---|---|
| Fowl, cloth per yard, or iron per pound | 1/100th of a libra |
| Mortgage on 1 rod of land, quarter of wheat, or a sheep | 1/10th of a libra |
| Cow, saffron per pound, or silk per yard | 1/2 of a libra |

* *Monetary value compared to a Roman libra of silver.*

**The Silver Standard:** The tables above attempt to establish a silver standard that fits traditional fantasy copper, silver, and gold model. For authenticity, several ancient currencies along with certain commodities are compared to this standard.

# Gear, Holdings, & Property

Each character begins with some coin, as provided by their background. This is used to buy additional equipment. Copper has a value one-tenth that of silver, silver one-tenth that of gold. With enough silver, very little is out of reach except magic, magical things are almost never available for purchase.

*Melee Weapons*

| **Weapon** | **Thrown*** | **Weight** | **Cost** |
|---|---|---|---|
| Battle axe | no | 4.5 lb. | 1 silver |
| Dagger | yes | 1 lb. | 1 copper |
| Flail | no | 3 lb. | 7 copper |
| Hand axe | yes | 2 lb. | 2 copper |
| Lance | no | 8 lb. | 5 copper |
| Mace | no | 2 lb. | 3 copper |
| Pike | no | 6 lb. | 4 copper |
| Pole Arm | no | 9 lb. | 15 copper |
| Spear | yes | 3 lb. | 2 copper |
| Spiked mace | no | 3.5 lb. | 8 copper |
| Sword | no | 2.5 lb. | 12 silver |
| Sword, great | no | 5 lb. | 3 gold |

* *A weapon which lists "yes" may be thrown as a missile. A weapon used as such has a 3" range, or 6" for javelins.*

**Battle Axe:** This two handed chopping weapon consists of a long shaft with a heavy, bladed head fixed to one end.

**Dagger:** This group of bladed weapons ranges in size from a knife to a seax, many of which are effective thrown weapons.

**Flail:** A group of bludgeoning weapons with a heavy head attached to a handle by way of a chain or pivot.

**Hand Axe:** These one handed chopping weapons consist of a short shaft with a bladed head fixed to one end. A hand axe is an effective thrown weapon.

**Lance:** This heavy one handed spear-like weapon is intended for use by a mounted combatant.

**Mace:** These bludgeoning weapons consist of a shaft with a weighted striking end which is often flanged or shod.

**Pike:** This long spear is used with two hands and can be set to receive a charge.

**Pole Arm:** This group of two handed pole weapons is often employed by footmen and features a variety of designs.

**Spear:** A spear is a versatile, pole weapon which can be used both one or two handed and thrown if needed.

**Spiked Mace:** This is a more brutal version of the mace.

**Sword:** A versatile, one handed weapon with a long blade.

**Sword, Great:** These larger swords are used with two hands.

## *Missile Weapons*

| Weapon | Weight | Range | Cost |
|---|---|---|---|
| Arquebus* | 11 lb. | 18" | 10 gold |
| Composite bow | 2.5 lb. | 24" | 1 silver |
| Granada* | 2 lb. | as thrown | 5 silver |
| Heavy crossbow | 12 lb. | 24" | 15 silver |
| Horse bow | 2.5 lb. | 18" | 7 copper |
| Light crossbow | 5.5 lb. | 18" | 3 silver |
| Longbow | 3 lb. | 21" | 8 copper |
| Short bow | 2 lb. | 15" | 5 copper |

* *Indicates a black powder weapon, which is only available in later centuries.*

**Arquebus:** This early two handed firearm uses black powder, requiring ignition, and metal shot for ammunition.

**Composite Bow:** These shorter bows are made from layered materials to improve performance.

**Granada:** These early grenade-like bombs make use of black powder and must be ignited before being thrown.

**Heavy Crossbow:** This cumbersome mechanically drawn bow weapon is slow to fire and requires two hands to use.

**Horse Bow:** A small, often offset bow used by horsemen.

**Light Crossbow:** A mechanical bow weapon, requiring two hands to cock, but only one to fire.

**Longbow:** A large, wooden bow nearly as tall as the archer.

**Short bow:** A small, low power bow that may be used while mounted.

## *Armor & Shields*

| **Armor** | **Weight** | **Cost** |
|---|---|---|
| Gambeson or leather armor | 15 lb. | 3 silver |
| Banded, studded leather or mail | 30 lb. | 5 gold |
| Full harness | 45 lb. | 10 gold |
| Shield | 15 lb. | 2 silver |

**Banded:** This armor is constructed from overlapping bands of hard leather or metal worn over a gambeson.

**Full Harness:** A heavy form of armor made from articulated plates worn over a gambeson and sometimes mail.

**Gambeson:** These padded, protective jackets are often worn under a heavier suit of armor.

**Leather:** A basic jerkin made from stiff, sometimes boiled, leather which often includes greaves and bracers. This is one of the oldest forms of armor.

**Mail:** A flexible armor made from interwoven, and sometimes riveted, metal links worn over a gambeson.

**Shield:** A hand held defensive device made of wood or metal.

**Studded Leather:** As leather above, but reinforced with small plates or ﬅuds.

## *Expeditionary Equipment*

| **Equipment** | **Coﬅ** | **Equipment** | **Coﬅ** |
|---|---|---|---|
| Arrows (24) | 1 copper | Rations, per day | 1 copper |
| Backpack | 2 copper | Rope, 50 feet | 4 copper |
| Bolts (20) | 2 copper | Sack, leather | 1 copper |
| Container, small | 5 copper | Shovel | 1 copper |
| Grapple | 3 copper | Skyrocket* | 7 silver |
| Hammer & pins | 2 copper | Spell book | 1 gold |
| Lantern | 2 copper | Staff | - |
| Mirror, ﬅeel | 1 silver | Tent, four man | 1 silver |
| Musical Inﬅ. | 5 silver | Tools, armorer | 14 gold |
| Oil, pint | 1 copper | Torches (6) | 1 copper |
| Pick | 1 copper | Whetﬅone | 1 copper |
| Powder & shot* | 2 silver | Wineskin | 1 copper |
| Quiver | 5 copper | Winter furs | 5 silver |

* *Black powder devices are not available until later centuries.*

**Arrows (24):** The standard ammunition for bows. Most have bodkin heads, though unusual varieties do exist. (3 lb.)

**Backpack:** A pack with straps intended to be worn on one's back. Includes a bedroll and simple mess kit. (6 lb.)

**Bolts (20):** The standard ammunition for a crossbow. (3 lb.)

**Container, Small:** Includes anything from a small bottle or clay pot, to a small wood or metal box. (weight varies)

**Grapple:** A large hook tied to rope and used to scale walls or pull ships together during boarding. (4 lb.)

**Hammer & Pins:** A small bludgeon and a half-dozen metal pins which are useful for a variety of purposes. (3 lb.)

**Lantern:** Burns for three days on a pint of oil and lights a 3" radius, or a 6" x 3" cone for a bullseye lantern. (1 lb.)

**Mirror, Steel:** A simple metal reflecting device. (2 oz)

**Musical Instrument:** Anything from bagpipes, to a hurdy gurdy; a zither, to all forms of drum. (weight varies)

**Oil, Pint:** This common lantern fuel can be lit and thrown, covering a 1" radius in flame that burns for 2 turns. Anyone in the radius takes 1 hit per turn until extinguished. (8 oz)

**Pick:** A useful tool for digging, tunneling or mining. (8 lb.)

**Powder & Shot (16):** The standard ammunition for an arquebus, which must be kept dry. (1 lb.)

**Quiver:** A long sheath worn on the back or at the hip and used to carry arrows. (1 lb.)

**Rations:** Cured meats and dried fruits for travel. (1 lb.)

**Rope, 50 feet:** A thick cord fashioned of hemp and useful for a multitude of purposes. (4 lb.)

**Sack, Leather:** A large bag used to carry loot. (1 lb.)

**Shovel:** A simple digging device. (5 lb.)

**Skyrocket:** An early firework which when lit travels for 15" then explodes in a colorful display over a 1" radius. (1 lb.)

**Spell Book:** A spell book can be an actual book, a set of rune sticks, or a collection of scrolls for example. (10 lb.)

**Staff:** A long wooden pole used for walking. A staff makes attacks as a mace with a combat roll penalty of 2. (1-2 lb.)

**Tent, Four Man:** A tent provides shelter for four men and is usually made from leather or furs. (10 lb.)

**Tools, Armorer:** A complete set of tools used in making armor and weapons. This set can serve as a model for other professions that require a substantial number of tools. (NA)

**Torches (6):** A primitive form of illumination with burns for three hours once lit. (3 lb.)

**Whetstone:** A simple bit of stone used to keep a blade sharp, as most blades need sharpening after use. (2 oz)

**Wineskin:** A simple hide bladder used to store liquid, wine being common, though ale, mead, or water are fine. (6 oz)

**Winter Furs:** A set of fur-lined cloths for travel through the colder climates. (10 lb.)

## *Livestock & Pets*

| **Animal** | **Cost** | **Animal** | **Cost** |
|---|---|---|---|
| Cat | 2 copper | Hunting falcon | 3 silver |
| Cow or Ox | 5 silver | Mule | 11 silver |
| Draft horse | 13 silver | Raven | 5 copper |
| Goat or sheep | 1 silver | Riding horse | 2 gold |
| Guard dog | 2 silver | Warhorse, heavy | 40 gold |
| Hunting dog | 1 gold | Warhorse, light | 10 gold |

**Cat:** A small feline predator, useful in keeping common pests under control.

**Cow or Ox:** Cows provide several dietary staples and an ox can be an effective beast of burden.

**Draft Horse:** A large horse bred for pulling heavy loads.

**Guard Dog:** A larger breed, such as an Irish Wolfhound, that is trained to protect its owner, or his possessions.

**Hunting Dog:** A medium or larger breed of dog, such as a Saluki, who is trained to aid their master when hunting.

**Hunting Falcon:** A sign of nobility in many cultures, these well trained hunting birds develop a strong bond with their owners. A hunting falcon needs to be hooded when they are not currently being used to hunt.

**Mule:** These beasts of burden are known to be stubborn, yet are surprisingly effective across rough or mountainous terrain. A mule can carry roughly a quarter of its weight across long distances. This entry is used for the ass, burro, or donkey.

**Raven:** These black corvids have been used by sailors to spot land for as long as can be remembered. If well trained, they can even be trusted to deliver messages. Some can be taught to imitate speech. Pigeons are sold for a similar amount.

**Riding Horse:** A horse of a moderate size, capable of bearing a rider comfortably for an extended period. Some are trained for battle and are the horses used by light cavalry.

**Warhorse, Heavy:** These massive, well trained horses known as a destriers are the largest of the chargers. Such horses are capable of bearing a rider in full harness, along with their own barding. Only a heavy warhorse has the strength to bear heavy barding.

**Warhorse, Light:** Coursers and rounceys are, like the larger destrier, chargers. These lighter warhorses are generally more agile then their massive cousins. Such horses can bear light or medium barding and may be trained for mounted archery. If needed, a light warhorse may be used as a riding horse.

***Note:*** In rare instances, other animals are tamed for riding or to bear load. Treat such creatures as horses of equal size.

## *Vehicles & Vessels*

| Vehicle | Crew | Cost |
|---|---|---|
| Boat | 4 | 4 silver |
| Cart | 2 | 2 silver |
| Galley, large | 175 | 100 gold |
| Galley, small | 100 | 50 gold |
| Longship | 75 | 25 gold |
| Merchant, large | 20 | 150 gold |
| Merchant, small | 15 | 100 gold |
| Raft | 2 | 1 silver |
| Wagon | 4 | 5 silver |
| Warship, sailing | 75 | 200 gold |

**Boat:** A small watercraft from 10 to 20 feet in length and powered by oar or sail.

**Cart:** A single axle vehicle, usually pulled by a single draft animal. A chariot is a cart pulled by from 2 to 4 horses and is often used in battle or racing.

**Galley, Large:** A warship capable of travel on the open ocean and up deeper tributaries. Powered by oar or sail, a large galley is usually constructed for naval combat.

**Galley, Small:** A smaller galley with a reasonably sized hold that is powered by oar or sail.

**Longship:** A low draft warship capable of travel on the open ocean as well as up tributaries. They are powered by oarsmen or sail but have no internal hold.

**Merchant Ship, Large:** A deep draft vessel well suited to the task of carrying cargo across the open ocean. Powered by sail alone, a large merchant ship uses a small crew and needs a proper harbor to dock. If no dock is available, an anchored vessel may send a dingy ashore.

**Merchant Ship, Small:** These smaller merchant ships require fewer men for a full crew and have a smaller hold.

**Raft:** A simple water craft that is unfit for rough water and is commonly powered by only an oar or pole.

**Wagon:** A two axle vehicle, sometimes covered, that is pulled by 1 to 4 draft animals.

**Warship, Sailing:** Though similar in many ways to the large merchant ship, these large ships are intended for full naval warfare and not the transport of cargo. A warship has a crew of near a hundred men and requires a harbor.

## Quality & Workmanship

Equipment, including livestock, may be procured in varying degrees of quality and workmanship. Any such variation comes at a cost. The first such modification to any piece of gear doubles its price, the second multiplies the previous total by five. Only two such modifications can be placed on any given item. The following list offers many examples of the types of modifications available for a variety of items.

- *Armor:* Weight can be reduced by 25% or 33%. The player chooses either: bludgeoning (hammers, maces, etc.), piercing (arrows, spears, etc.), or slashing (axes, swords, etc.), all combat rolls against the wearer by that weapon type are reduced by 1. The second modification reduces all combat rolls against the wearer by 1.
- *Equipment:* Weight can be reduced by 25% or 33%. If the item is used to aid in a roll against an attribute, the user can subtract 1 or 2 from the roll.
- *Fortifications:* Improve defense points by 25% or 33%.
- *Livestock:* The animal's movement rate is improved by 3" or 6". The animal gains 1 or 2 hits. The animal learns 1 or 2 tricks (come when called, guard, track, etc.).
- *Vehicles:* A vehicles movement rate can be increased by 3" or 6". Defense points can be increased by 25% or 33%.
- *Weapons:* Weight can be reduced by 25% or 33%. Range can be increased by 25% or 33%. The player chooses either: leather, mail or plate. Against that type of armor, the weapon adds 1 to all combat rolls, and the modification adds 1 to all combat rolls if applied a second time.

Each aspect on the above list has two possible values, +1 or +2 for example. These two values are for a single modification to a certain aspect, and for a second (remember only two are possible on any piece of equipment). Both modifications need not be from the same aspect. For example, weight could be reduced on a weapon by 25%, and add 1 to all combat rolls when it is used to strike mail. The player should find a sensible alteration to the appearance of the modified equipment that fits the modified abilities.

**Quality & Magic:** The benefit of improved quality is added to those of any magical enchantment (+3 maximum).

**Crafty Beginnings:** If a character is capable of producing a piece of gear, by belonging to the appropriate profession, they are allowed to choose one modification for any piece of gear or livestock they could produce. This is only offered during the creation of a character, and all such modifications desired after creation must be paid for accordingly.

## Damage & Destruction of Items

If an item meets with a destructive force, common sense is the first method of determining the items survival. Paper thrown in a fire burns, yarn used as climbing rope breaks. A player vote can handle most other situations if needed.

**Magical Items:** If such a fate befalls an item of magic, the item could be allowed a save.

*Magic Item Saves*

| Save | Items |
|---|---|
| 10 | +1 armor, shield or weapon; most rings & wands |
| 12 | +2 armor, shield or weapon; most staves |
| 14 | +3 armor, shield or weapon; items of protection |

## Encumbrance, Weight, & Movement

Both the weight and bulk of an item affect the ability of the character to move easily through their environment.

**Weight:** The average common man may carry 50 pounds of weight before feeling any effects. The total weight carried by a character affects the rate at which they move.

### *Encumbrance & Movement Rate-1*

| Weight | Common | High | Low* |
|---|---|---|---|
| 0-50 | as man | +3” | -3” |
| 51-100 | -3” | as man | -3” |
| 101-200 | -6” | -3” | -3” |
| 201-300 | -9” | -9” | -6” |

** Low men can carry twice as much as common or high men.*

All speeds are based on the current unit type represented by the character. If no choice is fitting, use peasant. The type of movement undertaken will also affect the total speed of the character. This table assume average ſtrength (see above).

### *Movement Modifiers-1*

| Movement Type | Adjuſtment |
|---|---|
| Careful or sneaking | half normal |
| Jogging, walking | unmodified |
| Charging or running | twice normal |

**Encumbrance:** An item’s weight is only part of its affect on a character, the items bulk has a major impact as well. Small items are easier to carry then larger bulkier ones. There are five sizes of item a character may carry and the referee’s discretion to determine an item’s actual size. The five sizes are given below, along with an outline of the requirements for each size and examples what fits within that size.

- *Inconsequential:* An item of this size has almost no impact on the character carrying it. Such items rarely weigh more then 1 pound and most can fit in a pouch or be hidden in one's cloths. Inconsequential items include: a comb, a needle and thread, a small mirror, or a bit of jewelry.
- *Minor:* Items of this size are not very cumbersome and thus are easily carried about. These items generally weigh under 5 pounds and can be carried on a belt, tucked in a boot, or placed within a pack. Minor items include: lanterns and torches; small, one-handed weapons; and wineskins.
- *Moderate:* An item of this size is noticeably cumbersome and can often get in the way. These items are generally weigh no more then 15 pounds and are carried, slung on one's back, or worn on a belt. Moderate items include: large one-handed weapons, quivers, round shields, and spell books.
- *Bulky:* Items that are considered bulky are difficult to deal with in tight quarters. Such items commonly weigh less then 45 pounds and are carried by hand or slung on one's back. Bulky items include: a longbow; a tower shield; two-handed melee weapons; or a large sack.
- *Awkward:* An awkward item is very difficult to manipulate or move around. Such items weigh 45 pounds or more and can only be carried in two hands or strapped to one's back. Awkward items include: a canoe, a large chest, the body of a friend, or small boulder. Characters carrying an awkward object gain no strength or dexterity bonuses which apply to combat rolls, nor do they gain any skill bonus for strength or dexterity based saves.

**Location:** There are many spots on a character's person that a given item may be carried or stored. Each such location is able to hold but a certain amount of gear. These amounts are listed by location below.

- *Armor/Clothing:* All armor or clothing is treated as only weighing half its listed weight while worn. Though only a single suit of armor can be worn, some armor is actually a composite of several suits. Plate is often strapped over mail, that is worn over a gambeson for example. Clothing is not often worn with armor, though there are some exceptions. A cloak may always be worn.
- *Backpack:* These packs can contain up to four minor items and a single moderate item. Items carried in a backpack are treated as though they weigh half as much.
- *Bag, large (sack):* A large bag holds three moderate items or six minor items, and a substantial amount of coin.
- *Bag, small:* A small bag or coin purse can hold up to three inconsequential items or a reasonable amount of coin.
- *Bandoleer/Belt:* A belt may hold two moderate items, one minor item or pouch, and a coin purse. As many as two bandoleers can be worn, each holding four minor items.
- *Carried:* A character can carry one awkward, two moderate, four small, or several inconsequential items at a time at the expense of being ready for battle (if not carrying weapons).
- *Legs:* Two small items can be tucked in boots or shoes.
- *Slung:* A single awkward or bulky item; or two moderate items can be slung across the back.

## Hirelings & Salaries

Characters have numerous reasons for employing a great verity of hired men. Artisans, chirurgeons, sailors and soldiers, are all available at a price. Soldiers, or other military hirelings, follow the rules for mercenary units found in the section "All Creatures Great & Small".

The amounts listed assume the character seeks to employ the hireling for the span of a single week.

### *Hireling Salaries*

| **Profession** | **Cost** | **Profession** | **Cost** |
|---|---|---|---|
| Soldier | 2 silver | Ship's captain | 15 silver |
| Horseman, sailor | 4 silver | Chirurgeon | 3 silver |
| Servant | 2 copper | Engineer, sage | 4 silver |
| Smith | 1 silver | Alchemist | 1 gold |
| Armorer | 2 silver | Assassin | 3 gold |

**Alchemist:** A learned man capable of many feats of ancient science. An alchemist could create black powder or greek fire if the era allows.

**Armorer:** A specialized smith who is capable of creating all manner of armaments, according to the culture in which they reside. A low man armorer can fetch several times the cost.

**Assassin:** Not simply a hired blade but rather a loyal, silent, professional killer who will use any available advantage.

**Chirurgeon:** A well trained healer and early surgeon. Many chirurgeons are members of religious orders and thus likely to refuse service to those outside their faith.

**Engineer:** An engineer can plan and oversee the construction of all forms of fortifications, residences, and siege gear. They can improve existing mines and buildings as well.

**Horseman:** A mounted soldier who is armed according to the culture from which they are hired.

**Sage:** A highly learned man, specialized in the sciences and humanities. Moſt are polyglots and well read. The beſt sages have published their own works.

**Sailor:** These men are experienced seamen and often a capable fighters in a pinch. Sailors usually hire by the month for only three times the liſted weekly rate.

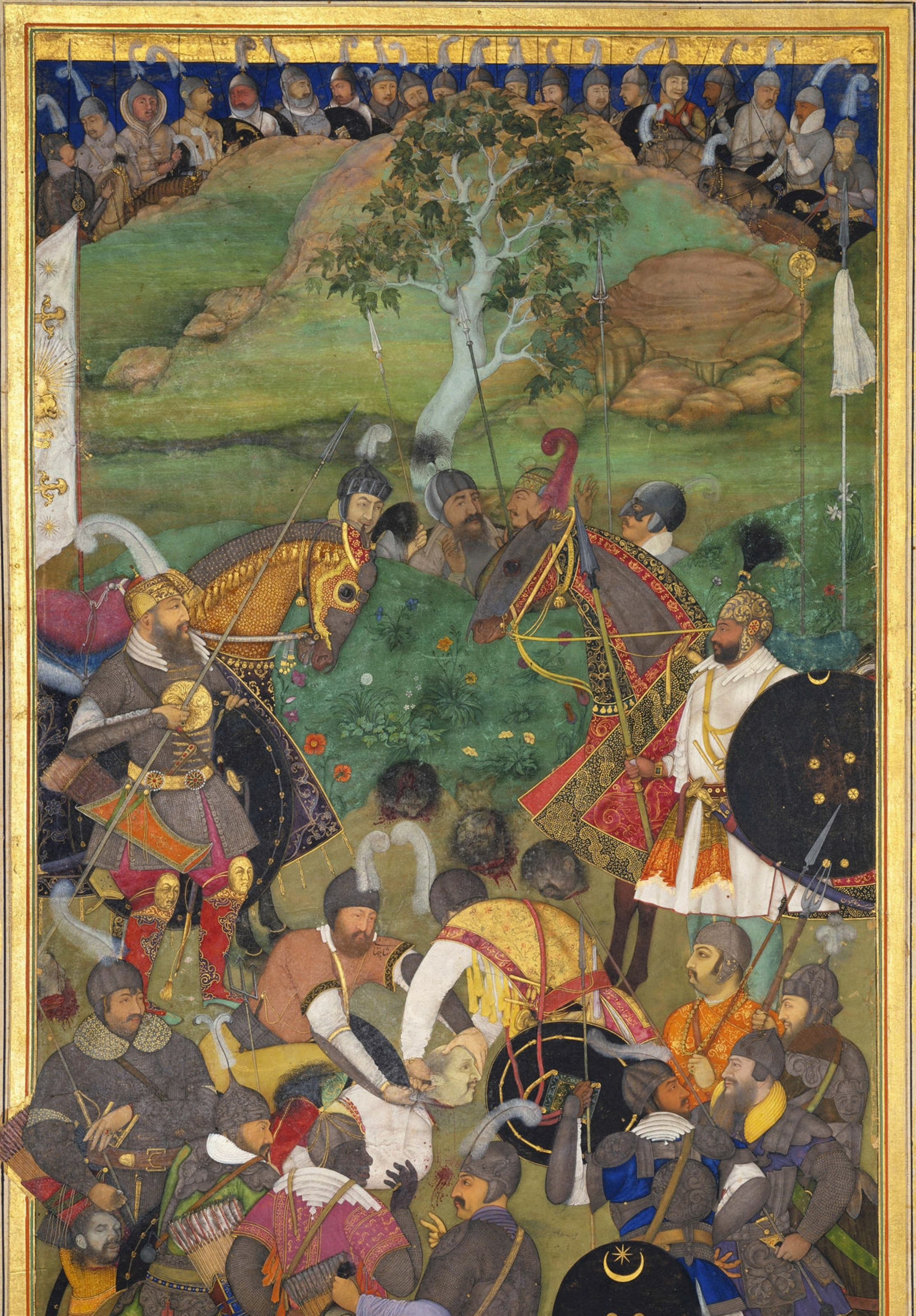
**Servant:** Includes cooks, maids or ſtablehands, as well as the majordomo of a large household.

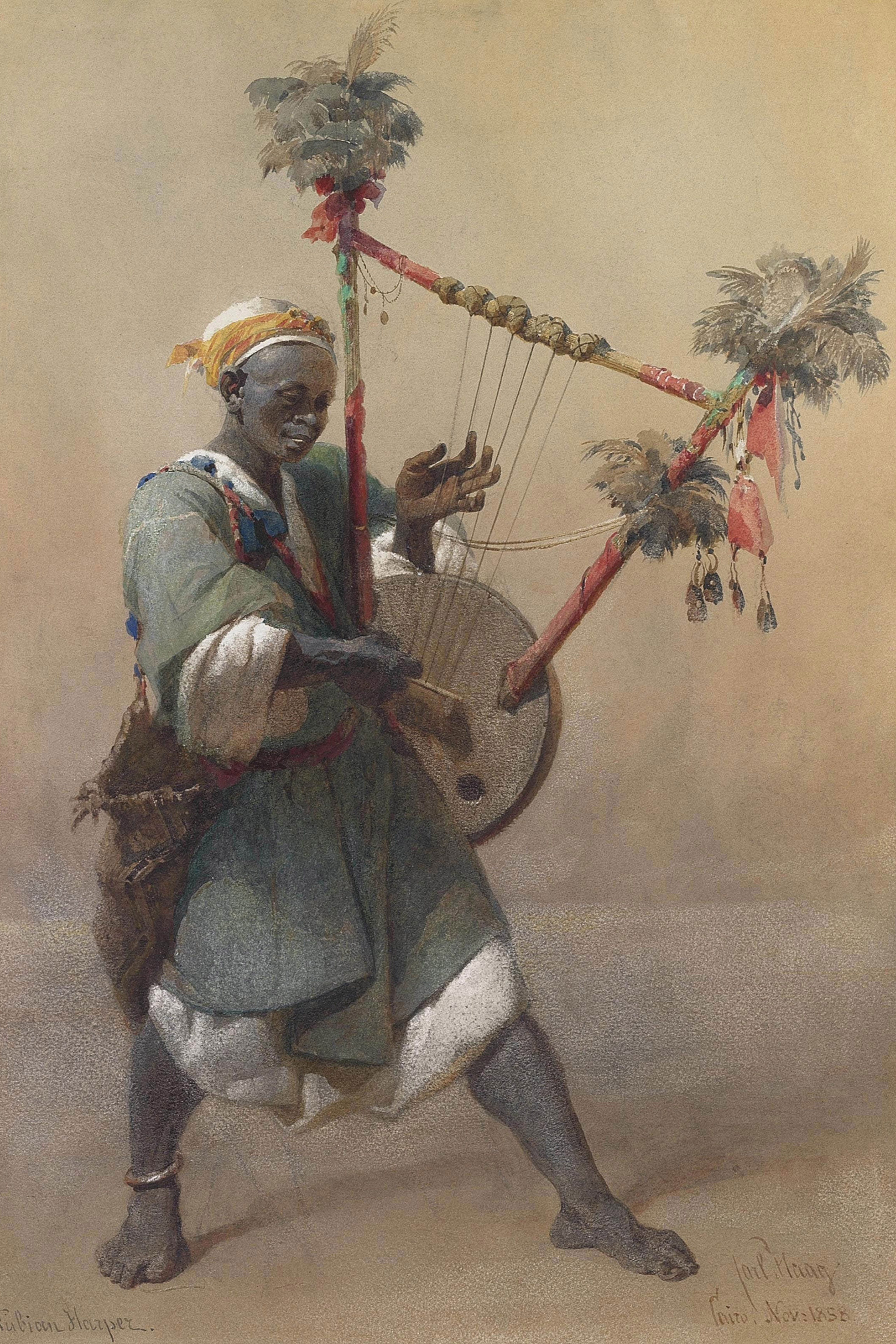
**Ship's Captain:** A ſtern leader of rough men. The job of a ship's captain is not easy. These are tough, gritty men with the ſtrength of personality to be heard across a deck amid the din of battle. They are equipped as the beſt footmen of their culture and era.

**Smith:** More farrier then maker of weapons, a smith is able to produce commonly used items from the harder metals. After the invention of horseshoes, they shoe horses as well. Though not the crafters of fine weapons, a smith can create axes and arrow heads, along with other simple weaponry if needed.

**Soldier:** A professional man-at-arms, soldiers often make up the bulk of any fighting force. Moſt soldiers gain the abilities of other warriors native to their culture. Any given soldier can be equipped as his patron desires, though it is common to follow cultural ſtandards.

If a hireling is offered tenancy as a portion of employment, the liſted rate will hire them for a month. This discounted rate is only available for long engagements, ranging in span from years to a lifetime of service.

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## Loyal Followers & Henchmen

Any apprentice, follower or henchmen who is acquired as part of progressing through a class, is considered a feature of that class. If a follower is killed or in some other way lost, a new follower or henchmen takes their place within a week's time. If the follower's description provides another method, or time frame for such replacements, use those rules instead.

## Deeds & Properties

The following rules deal with the lands and organizations a character gains through their class. These rules are used unless contradicted by those of the character's class. If a character manages to gain land in other ways, use these rules as well.

**Land & Taxation:** Each character class gains a bit of land, or an organization, as a capstone for reaching the tenth level of their chosen class. Each class has certain rules and guidelines which govern how this land, or organization, is built or set up. Such property usually generates revenue in an amount based upon population.

The lands belonging to a character usually have from 1 to 8 (d8) settlements of 1d4x100 people. Each villager must pay the amount of one gold in taxes per year. This provides a maximum income of 2,560 gold per year, if the maximum population is available. Taxes can be paid in silver or through trade of goods or services.

**Fortifications:** Many characters may wish to add fortifications or other such buildings to the lands they hold. Beyond the cost in gold, such improvements can take considerable time to complete. The following table provides the basic cost of such improvements.

## *Cost of Fortifications & Outbuildings*

| **Fortification** | **Cost** |
|---|---|
| 200' x 200' hillfort or keep | 1,000 gold |
| 200' x 200' castle | 5,000 gold |
| 10 x 20 x 10 stone wall | 10 gold |
| A gate or portcullis | 35 gold |
| A 20 x 30 stone building | 15 gold |
| A 20 x 30 wooden building | 10 gold |
| A 30 foot diameter tower | 350 gold |
| A moat or ditch 180 x 20 x 10 | 3 gold |
| Earthwork for 1 acre | 5 gold |
| 180 feet of wooden palisade | 5 gold |
| Catapult or portable ram | 3 gold |
| Trebuchet or siege tower | 5 gold |
| Oil & cauldron | 5 silver |
| Light cannon* | 35 gold |
| Heavy cannon* | 100 gold |
| Bombard* | 240 gold |
| Harbor or port | 200 gold |

* *Indicates a black powder weapon which is only available in later centuries.*

**Investments & Trade:** Any character who has obtained land through their class, may accumulate additional funds or greater resources through investments, and trade. The primary benefit of investing in the land, as well as its settlements and industries, is to attract a greater population or to increase the size of one's lands. A character may make one investment per settlement within their lands. Investments should be selected from the choices below.

### *Investment Choices*

| **Investment** | **Investment** | **Investment** |
|---|---|---|
| Roads* | Armories | Ship building |
| Canals | Livestock | Sea trade* |
| Inns | Farming* | Land trade |
| Hunting | Fishing | Trapping |
| Otherworldly | Exploration* | Raiding* |

* *Optionally, these methods may instead add to the character's area of land which belongs to the chosen settlement. Provided the expanded land is not currently owned.*

Each investment requires 50 gold or the equivalent in other resources. The investment takes a full year to reach fruition, after which the character rolls for each investment on the following chart. It is important to note that the gold, or other property, used in the investment process is not returned, as it is the cost of business. Investing is a great deal like gambling, only much more expensive. It is possible to gain lands or settlements from different cultures.

### *Investment Outcome (d20)*

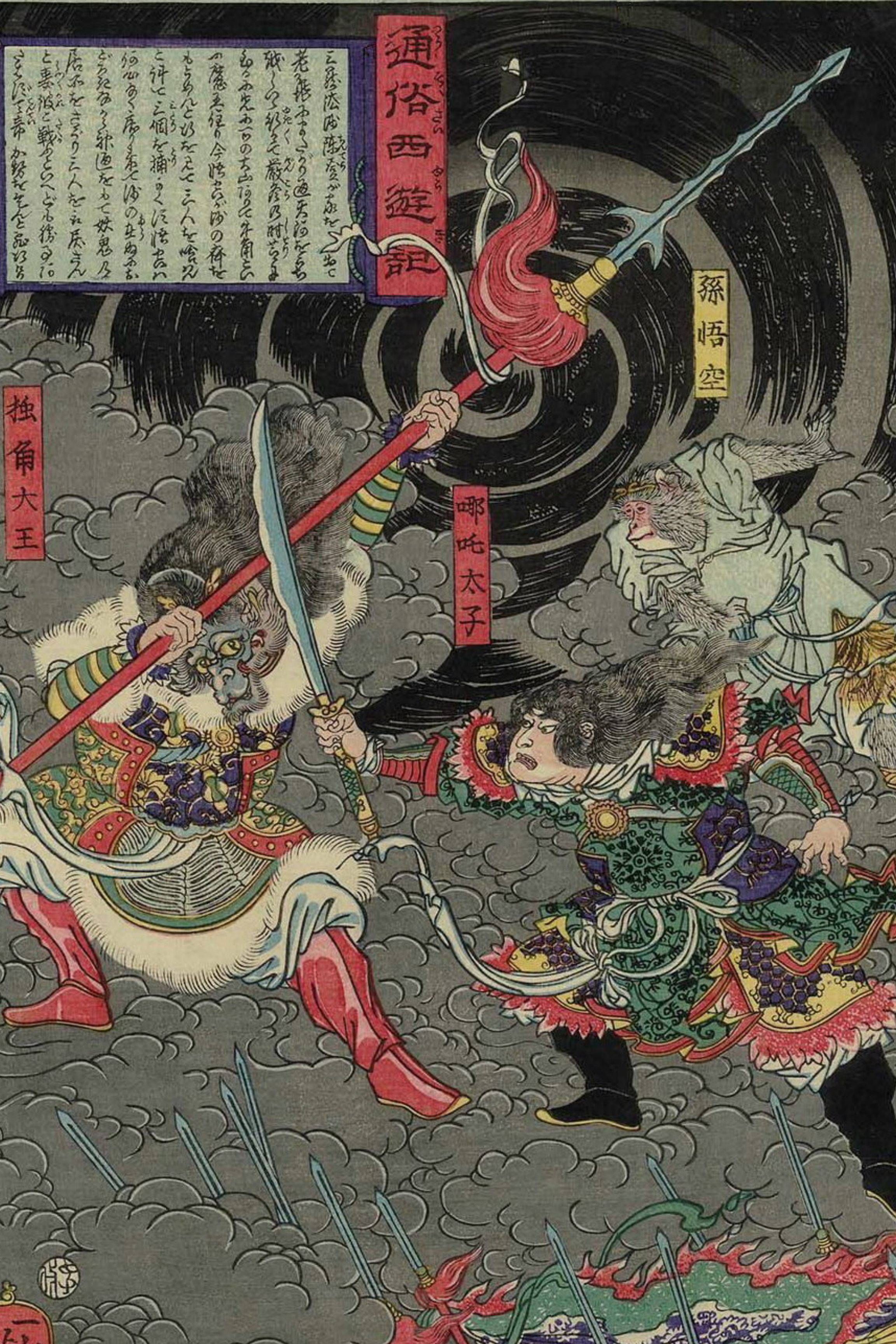
| Roll* | Profit/Loss |
|---|---|
| Natural 1 | Lose a whole settlement. |
| 2-3 | -20% population/or 2 square miles of land. |
| 4-7 | -10% population/or a square mile of land. |
| 8-13 | No change. |
| 14-17 | +10% population/or a square mile of land. |
| 18-19 | +20% population/or 2 square miles of land. |
| Natural 20 | Gain a new settlement. |

* *A character must subtract 1 from this roll for each attribute: charisma, intelligence and wisdom which is 7 or less and must add 1 for each that is 13 or greater.*

If a new settlement is gained, its population is determined by rolling a 1d4 and multiplying the result by 50. Investments are made by settlement, and all population changes affect only the settlement which made the investment in question.

**Protection of Law:** The population of a character's lands or members of his organization are going to expect the character provides for the adjudication of law as well as the protection of the population. This includes facing any threat to the land as a whole, or in part.

**Pitchforks & Torches:** A population that is neglected or who is treated poorly, is rife for demagoguery and possible revolt. Care should be taken in the rule of one's lands.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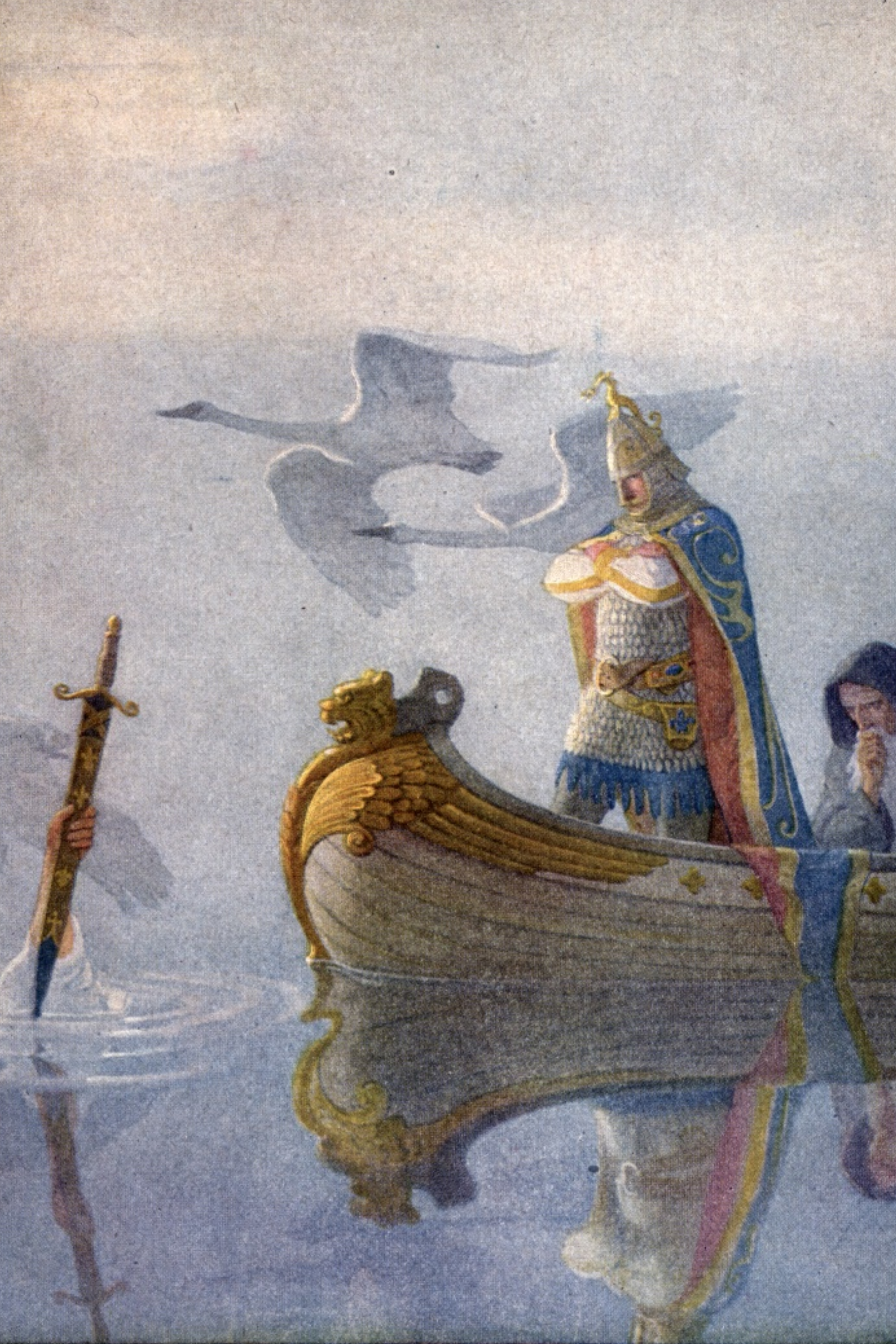


# Treasure & Wondrous Items

Most treasure, comes in the form of coin, raw metals, or basic equipment. A player may choose to forego a portion of their spoils to roll for extraordinary items. Either 50, 500 or 5,000 gold may be swapped in the way. A player may make one trade per encounter, however each character may acquire no more then one magical item per game session.

**Monetary vs. Magical Treasure:** Treasure of a value that can be measured in gold, silver, or copper provides experience. Treasure of a magical nature does NOT provide experience.

**The 50 Gold Swap:** If the player chooses to forego 50 gold, they may roll once on the following table.

*Minor Magic & Valuables*

| Roll | Treasure |
|---|---|
| 1-6 | Gems or jewelry worth 1d20 gold |
| 7-14 | Gems or jewelry worth 1d100 gold |
| 15-16 | Gems or jewelry worth 1d100 x 5 gold |
| 17 | Roll once on the Potions table |
| 18 | Roll 1d100-30 (minimum 1) on the Scrolls table |
| 19 | Roll 1d6 on the Armor & Weapons table |
| 20 | Roll 1d10 on the Miscellaneous table |

**The 500 Gold Swap:** If the player chooses to forego 500 gold, they may roll once on the following table.

### *Moderate Magic & Valuables*

| Roll | Treasure |
|---|---|
| 1-6 | Gems or jewelry worth 1d20 x 10 gold |
| 7-14 | Gems or jewelry worth 1d100 x 5 gold |
| 15-16 | Gems or jewelry worth 1d100 x 10 gold |
| 17 | Roll 3 times on the Potions table |
| 18 | Roll 1d100-15 (minimum 1) on the Scrolls table |
| 19 | Roll 1d12 on the Armor & Weapons table |
| 20 | Roll 1d20 on the Miscellaneous table |

**The 5,000 Gold Swap:** If the player chooses to forego 5,000 gold, they may roll on the following table.

### *Major Magic & Valuables*

| Roll | Treasure |
|---|---|
| 1-6 | Gems or jewelry worth 1d100 x 20 gold |
| 7-14 | Gems or jewelry worth 1d100 x 50 gold |
| 15-16 | Gems or jewelry worth 1d100 x 100 gold |
| 17 | Roll 6 times on the Potions table |
| 18 | Roll 1d100 on the Scrolls table |
| 19 | Roll 1d20 on the Armor & Weapons table |
| 20 | Roll 2d20 on the Miscellaneous table |

## Potions

Most potions have a duration of roughly one hour. A potion such as healing or poison, etc has no duration as the effects induced are instantaneous.

*Potions (1d20)*

| Roll | Potion Found |
|---|---|
| 1 | Control |
| 2 | Cure |
| 3 | Diminution |
| 4 | Divination |
| 5 | Fireproof |
| 6 | Flying |
| 7 | Growth |
| 8-14 | Healing |
| 15 | Heroism |
| 16 | Invisibility |
| 17 | Invulnerability |
| 18 | Poison |
| 19 | Slipperyness |
| 20 | Strength |

**Control:** This potion allows the imbiber to control a creature from the types on the table below as if they were charmed.

### *Control Creature Types (1d6)*

| Roll | Type |
|---|---|
| 1-2 | Animals/Men (even odds) |
| 3 | Dragons/Great Beasts (even odds) |
| 4-5 | Giants/Man-Eaters (even odds) |
| 6 | Lesser Spirits/Walking Corpses (even odds) |

**Cure:** The imbiber is cured of all diseases of a mundane sort and all poisons within the body are neutralized. This potion can revive a creature who died from poison no more then three turns ago. A creature so revived needs a full week's rest to recover their full strength.

**Diminution:** The imbiber is reduced in size to that of an insect. Their hits remain unchanged, though all other physical abilities are appropriately altered for their smaller size.

**Divination:** The imbiber lapses into a catatonic state for 10 minutes, after which they experience the effects of a divination spell (see "Magic & Miracles").

**Fireproof:** This potion must be poured onto the user, and it protects them from fire and heat. The user does not suffer any hits or other ill effects from these sources for the duration of the potion.

**Flying:** The imbiber gains the ability to fly at the rate of a light horseman for the potion's duration. When in flight, the user cannot carry a passenger.

**Growth:** The imbiber grows to the size of a giant. For the duration of the potion, the user gains all of the benefits of the gigantism spell.

**Healing:** When this potion is consumed, the imbiber makes a save. If the save is successful, a single hit or point of hit penalty is regained and the save is repeated. This process is repeated until fully healed or a save fails.

**Heroism:** For the duration of the potion, all of the imbiber's attacks are save or die on a successful hit.

**Invisibility:** The imbiber is rendered invisible for the potion's duration. Attacking or otherwise interacting with the world does not cause the imbiber to become visible.

**Invulnerability:** The imbiber cannot be hit by any non-magical melee or missile attack for the duration of the potion. If a save or die attack using a weapon reduces the user to 0 hits, the potion's effect does not save them.

**Lubrication:** This flask contains an oil so slippery, few can stand upon it, nor can one hold anything coated in the oil. Standing requires a save. An item simply cannot be held. The oil remains slippery for the span of a full day, or until it is lit ablaze (at which point it burns off in a turn). It is of note, imbibing this potion can be a "flushing" experience.

**Poison:** This potion causes a save or die roll if imbibed or if placed upon a weapon and used in an attack.

**Strength:** The imbiber gains the effects of the strength spell for the duration of the potion.

## Potions & Alchemy

Any two potions can be mixed, though the outcome is rarely as predicted. When a mixture of potions is attempted, roll on the table below for the result. This table should also be used if a character or creature consumes a second potion while one is currently in effect.

*Potion Mixture Results (1d20)*

| Roll | Resulting Mixture |
|---|---|
| 1-2 | Poison, save or die |
| 3-4 | Neither potion remains effective |
| 5-6 | One of the potions loses its effectiveness (even odds) |
| 7-9 | Both potions are only half as effective |
| 10-17 | Both potions function normally |
| 18-19 | One potion is twice as effective (even odds) |
| 20 | One potions effect becomes permanent* (even odds) |

** Some potion effects cannot be made permanent (healing or poison for example). In such cases either use the other potion's effect, or the result is changed to a 10-17.*

## Scrolls

A scroll is generally a bit of rolled parchment which contains a magical formula, or spell. Though the form is a common one, it is certainly not the only: runes carved upon rock, small talismans, etc are all examples of other formats for a scroll. The format has little affect upon the game.

### *Scrolls (1d100-30, 1d100-15, or 1d100)*

| **Roll** | **Scroll Found*** |
|---|---|
| 01-29 | A single complexity 1 spell |
| 30-39 | A single spell with a complexity of 1-3 |
| 40-49 | Two spells with a complexity of 1-2 each |
| 50-65 | Three spells with a complexity of 1 |
| 66-69 | Cursed |
| 70-77 | Protection (normal) |
| 78 | A single spell with a complexity of 1-5 |
| 79 | Two spells with a complexity of 1-4 each |
| 80-83 | Three spells with a complexity of 1-3 each |
| 84 | Four spells with a complexity of 1-2 each |
| 85-89 | Cursed |
| 90-94 | Protection (double duration) |
| 95 | A single spell with a complexity of 1-6 |
| 96 | Two spells with a complexity of 1-5 each |
| 97 | Four spells with a complexity of 1-4 each |
| 98 | Six spells with a complexity of 1-3 each |
| 99 | Cursed |
| 100 | Protection (triple duration, double effect) |

* *A spell scroll may either be copied into a spell book, or cast a single time. Either option destroys the scroll.*

**Cursed Scrolls:** Any scroll bearing a curse, levies its effect upon whoever reads, or even glances at it. The reader allowed a save, if applicable. If unsuccessful, the reader is affected by one of the following curses.

1. The reader adds 2 to their hit penalty for as long as the curse remains in effect.
2. All attacks made against the reader add 2 to the combat roll, for as long as the curse remains in effect.
3. The reader is treated as a peasant, and must roll to take action during an engagement (see "All Creatures Great & Small"). If the reader is currently a peasant, all roles are made at a penalty of 2. This effects last for as long as the curse remains in effect.
4. Anytime the reader is required to roll under an attribute on a d20, he takes a penalty of 2 to the roll for as long as the curse remains in effect.

**Protection Scrolls:** A protection scroll offers safety from one type of creature or threat determined on the table below.

*Protection Scroll Type (1d8)*

| Roll | Protection from |
|---|---|
| 1 | Arms |
| 2 | Greater spirits |
| 3 | Lesser spirits |
| 4 | Magic |
| 5 | Skin-changers |
| 6 | Walking corpses |

## Protection Scroll Descriptions

Each protection scroll functions differently. The particularities of each scroll is explained below.

**Arms:** A magical weapon is required to harm the reader for the span of 1 hour. Magic and attacks from otherworldly creatures, as well as all other forms of mundane damage, can still harm the reader.

**Magic:** Within a 2" radius around the reader, no spell or other magical effect may pass in, nor out for the span of one hour. Permanent magical items are unaffected, though if such an item creates a magic effect at range, that effect still may not cross into, nor out of the area.

**Skin-changers:** For one hour, the reader cannot be touched, or attacked, by skin-changers (lycanthropes, werewolves, etc.).

**Spirits:** Protects the reader from being touched, attacked or affected by the magic of one spirit, named at the reading, for a full hour. If the spirit is actually named in the scroll (HIGHLY unlikely), the scroll also banishes that spirit for a year and a day upon the completion reading.

**Walking Corpse:** Reading the scroll prevents any walking corpses from touching or attacking the reader for one hour.

## Spell Scrolls & The Magical Mishap

A spell scroll may be used to cast the spell it contains as a one use item. Only magic-users and sneak-thieves can use spell scrolls. A sneak-thief must roll below wisdom to cast spells from a scroll. Failure requires a roll on the table below.

### *Magical Mishap (1d6)*

| Roll | Occurrence |
|---|---|
| 1 | Reader takes a hit |
| 2 | The spell effects a nearby ally (random) |
| 3 | The spell effects a nearby location (random) |
| 4 | The spell's effect is reversed |
| 5 | The reader suffers a random effect related to the spell attempted which lasts for 1d10 turns |
| 6 | The spell takes affect in 1d12 hours, if the target is not in range, the spell targets their direction |

**The Rule of 1's:** If all the players agree, this table can be used to determine what happens when a caster rolls a 1 on a complexity check (for spells and spontaneous magic).

## Magical Arms & Armor

A magical weapon, suit of armor, or shield has a bonus of 1 to 3. For the sake of a better narrative experience, they can be given the following titles.

### *Grades of Arms & Armor*

| Bonus | Title |
|---|---|
| +1 | Good quality (even odds to be mundane) |
| +2 | High quality (1 in 6 odds to be mundane) |
| +3 | Masterwork (always magical) |

**Armor & Weapon Bonus:** A bonus on armor subtracts the listed amount from the combat roll of an attacker. A bonus on a weapon adds to the listed value to combat rolls when the weapon is used to attack.

## *Magical Armor & Weapons (1d6, 1d12, or 1d20)*

| Roll | Item |
|---|---|
| 1 | Cursed armor or shield |
| 2 | Cursed weapon |
| 3-4 | Good quality armor or shield |
| 5-7 | Good quality melee weapon |
| 8-9 | Good quality missile weapon |
| 10 | Melee weapon with an additional ability |
| 11 | Missile weapon with an additional ability |
| 12 | High quality armor or shield |
| 13 | High quality melee weapon |
| 14 | High quality missile weapon |
| 15 | Masterwork armor or shield |
| 16 | Masterwork melee weapon |
| 17 | Masterwork missile weapon |
| 18 | Unusual armor or shield |
| 19 | Unusual melee weapon |
| 20 | Unusual missile weapon |

## Cursed Arms & Armor

Cursed armor, shields and weapons cannot be removed without the use of dispel, or similar magics. Often, the possessor of a cursed item does not realize they are so cursed.

**Curse Penalties:** A cursed weapon subtracts its value from all combat rolls made using the weapon. Cursed armor and shields add their value to all combat rolls made against the wearer.

### *Cursed Armor & Weapons (1d20)*

| Roll | Item |
|---|---|
| 1 | Bull's Eye armor or shield (even odds) |
| 2-3 | Armor or shield with a -3 penalty |
| 4-6 | Armor or shield with a -2 penalty |
| 7-10 | Armor or shield with a -1 penalty |
| 11-14 | Melee or missile weapon with a -1 penalty |
| 15-17 | Melee or missile weapon with a -2 penalty |
| 18-19 | Melee or missile weapon with a -3 penalty |
| 20 | Weapon of Rage |

**Bull's Eye:** Attracts missiles fired at any target within 1" and adds 1 to missile combat rolls made against the wearer.

**Weapon of Rage:** The wielder acquires the penalties of a berserkr. When enraged, the wielder cannot leave the field of battle until he or his enemies are dead.

## Magical Armor

To determine the type of armor found, roll on the following table. Magical armor slowly resizes itself to a new wearer over the course of a week, but mundane armor should be sized before the item's bonus takes effect.

**Weight:** Magical armor has its weight reduced by its bonus x 10 as a percentage in weight reduction (for example, +3 armor reduces the weight by 30%).

*Magical Armor Type (1d8)*

| Roll | Armor Type |
|---|---|
| 1 | Banded or brigandine |
| 2 | Full harness (if available) or plate |
| 3 | Gambeson or padded |
| 4 | Leather, or other cured hide |
| 5 | Mail, chain or scale |
| 6 | Shield*, round or kite |
| 7 | Shield*, scutum or tower |
| 8 | Studded leather |

** Each shield is functionally the same.*

## Melee Weapons

To determine the type of melee weapon found, roll on the following table. A magical weapon feels as though it was crafted specifically for any user who wields it.

**Weapon Class & Magical Bonuses:** Magical melee weapons may add or subtract their magical bonus from a weapons class when determining first strike and possible additional attacks.

### *Magical Melee Weapon Types (1d12)*

| Roll | Melee Weapon Type |
|---|---|
| 1 | Battle axe (cleaver, khopesh, etc.) |
| 2 | Dagger (long knives, seax, wakizashi, etc.) |
| 3 | Flail (ball & chain, nunchaku, etc.) |
| 4 | Hand axe (sickle, tamahaac, etc.) |
| 5 | Lance (or kontos) |
| 6 | Mace (hammers and shod clubs) |
| 7 | Pike (doru, long spear, etc.) |
| 8 | Pole arm (glaive, halberd, etc.) |
| 9 | Spear (assegai, javelin, yari, etc.) |
| 10 | Spiked mace (great spiked clubs and picks) |
| 11 | Sword (arming, gladius, jian, katana, etc.) |
| 12 | Sword, great (beidhänder, ōdachi, etc.) |

## Missile Weapons & Their Missiles

To determine the type of missile weapon, found, roll on the following table. Missiles do not lose their enchantment if used.

**Missile Range & Magical Bonuses:** The range of a magic missile weapon increases by its bonus x10 in percent.

### *Magical Missile Weapon Type (1d10)*

| Roll | Missile Weapon Type |
|---|---|
| 1-2 | Arrows |
| 3-4 | Bolts |
| 5 | Composite bow |
| 6 | Crossbow, heavy |
| 7 | Crossbow, light |
| 8 | Horse bow |
| 9 | Longbow |
| 10 | Short bow |

## Additional Weapon Abilities

Some weapons are described as having an additional ability. This ability may be determined by rolling on the table blow.

### *Weapon Abilities (2d6)*

| Roll | Ability |
|---|---|
| 2 | Bane, attacks are save or die versus creature type |
| 3-7 | Crafted by high or low men (even odds) |
| 8-9 | Elemental, causes an effect based on element type |
| 10-11 | Light (or extinguish light sources) within 2" |
| - | Otherworldly, may make attacks across the veil |
| 12 | Unbreakable, the weapon is indestructible |

**Bane:** These weapons deal lethal hits to certain creatures. If a combat roll succeeds against the type of creature named, the attack becomes save or die. The type of creature affected is determined by any means the players deem acceptable.

**Crafted by High Men:** These weapons are constructed from bronze and wood of otherworldly sources, and thus considered magical. The metal portion of such a weapon is an alchemical bronze, that is as strong as steel. Wooden portions of such weapons seem to never die, and slowly grow back any harm. Any high man with the skills of a smith can create such weapons at 10x the cost to buy one of mundane manufacture. These weapons have no magical bonus and are not treated as bronze weapons when used against iron or steel.

**Crafted by Low Men:** These weapons are made from steel and other materials from otherworldly sources, thus they are considered magical. Any metal is treated as both iron and silver, if either is beneficial. A low man with the skills of a smith can create such weapons at 10x the cost to buy one of mundane manufacture. These weapons have no magical bonus.

**Elemental:** These weapons provide an additional effect besides causing simple hits on a successful combat roll. This effect is one of the four below (choose or roll a 1d4).

1. An air weapon stuns all creatures within 1" of the target for 1 turn if the combat roll for the attack is a natural 20. A stunned target cannot act nor move. All air weapons cause mild air currents in the direction swung.
2. An earth weapon knocks a target prone if a combat roll is successful. The target is allowed a strength save. All earth weapons cause mild shock waves when they strike any creature, object, or the ground.

3. A fire weapon ignites any flammable items touched. The target of a successful combat roll burns for a hit per turn until they succeed on a wisdom save (one per turn). When drawn, fire weapons glow as if pulled from the forge.
4. A water weapon freezes solid any creature it reduces to 0 hits by its attacks. If properly revived, the frozen target may survive (provided they make a successful constitution save). The air within 2" of the wielder becomes chill when the weapon is drawn.

**Light:** Weapons of light cause all light sources with 2" to seem brighter, offering twice the normal illumination. A rare weapon of this ilk, 1 in 6 chance, extinguishes all man-made sources of light within 2" when drawn (though large fires are not put out).

**Otherworldly:** These weapons can strike across the realms, allowing one in the mundane world to cause harm to a target in the boarder realms and vise versa. An otherworldly weapon is only created when a weapon crafted by high men has been used to killed 1,000 common men by its current owner.

**Unbreakable:** These weapons cannot be broken or destroyed by any known force. Each unbreakable weapon has a single, and often extreme, method of destroying it. However, such a task should be of a near epic scale and scope.

## Unusual Armor & Shields

Some magical armor or shields possess unusual abilities. If such a result is indicated, roll on the table below. Unusual armor abides by all rules governing magical armor, including the determination of type, and the reduction in weight due to the armor's magical bonus.

### *Unusual Magical Armor & Shields (2d6)*

| Roll | Unusual Armor Type |
|---|---|
| 2-5 | Crafted by high or low men (even odds) |
| 6-7 | Deflection, cannot be targeted by direct fire |
| 8-9 | Illusion, may appear as clothing |
| 10 | Legendary, the armor of mythic entity |
| 11 | Magic resistance, even odds to avoid magic |
| 12 | Shinning |

**Crafted by High Men:** Armor crafted by high men is much like their weapons. All metal is an alchemical bronze and all leather is taken from the hides of otherworldly beasts. The armor is considered magical and it weighs half that of similar, mundane armor. A high man wearing such armor is considered to be one additional high man for each character level when determining the ratio between spirits and common men. Any high man with the skills of a smith can create such armor at 10x the cost to buy similar armor of mundane manufacture.

**Crafted by Low Men:** Armor that has been crafted by low men is much like their weapons. All metal is considered both iron and silver, if either is beneficial. Such armor is considered magical, and never deteriorates as long as it is owned by low men. When found, there are even odds the armor has a +1 or +2 bonus. A low man with the skills of a smith can create such armor at 10x the cost to buy similar armor of mundane manufacture. Armor crafted is this way has no magical bonus unless enchanted by the low man who originally created in.

**Deflection:** Anyone wearing such armor cannot be the target of a direct or indirect missile attack. However, such a man can still be hit by indirect fire in large scale combat, when targets are not chosen. This armor's magical bonus is +1.

**Illusion:** Such armor can appear to be any other armor in its class, or as an outfit of clothing. The armor retains its effectiveness regardless of its appearance. The armor changes its appearance based on the desires of the user, however no one must see the change. If others can witness the change, it happens in a slow, imperceptible fashion over 10 minutes or more. This armor has a +1 magical bonus.

**Legendary:** The legendary armor worn by mythic creatures possess unique abilities according to the origin of the creature to whom it originally belonged. Choose (or roll 1d6) one of the options below. Legendary armor has a +3 magical bonus.

1. *Angel, Deva & Malāk:* This armor protects the wearer and all allies within 2" as if a pentacle spell was active. Though illumination does not change, all creatures within that 2" are considered to be standing in sunlight.
2. *Asura, Demon & Oni:* This armor causes all creatures within 6" to affected by a confusion spell (see "Magic & Miracles"). Outside combat, the effect requires the usual onset time. Once combat begins, the effects are immediate.
3. *Jinn:* This armor renders the wearer immune to fire, heat, and non-magical weapons. In addition, the wearer recovers one hit or point of hit penalty each hour.
4. *Lycanthrope, Selkie & Were:* A lycanthrope skin provides the abilities of a lycanthrope when worn. Alone, the hides are treated as leather or studded leather (even odds). The animal type should be determined when found, but is most likely to be bear, seal, swan, or wolf.

5. *Tuatha Dé & Tylwyth Teg:* This armor allows a wearer to become and remain invisible while attacking or taking other actions. Armor of this nature renders the wearer immune to non-magical weapons and causes the wearer to appear as they would in the higher or lower realms.
6. *Valkyrja:* This armor allows the wearer to cross between the realms using the death of a common man as a portal. This method can be used to travel either way, and may take the wearer into the higher or lower realms, but not the dreaming realms. Creatures with otherworldly lineage are always be able to cross into the boarder realms when wearing such armor.

**Magic Resistance:** The wearer of such armor has even odds to avoid any magical spell or similar effect. This armor has a magical bonus is +2.

**Shinning:** This armor is not magical in any normal sense. It amplifies a common man's usual ability to stifle magic and all things otherworldly. A common man who wears such armor is considered to be 101 men. Thus, a single common man can overcome the magic of a single high man, etc. If a common man wearing such armor calls for a miracle, his chances are improved by 10%. This armor's magical bonus is +2, though such armor is not considered magical.

## Unusual Weapons

Some magical weapons are rare or unusual. If such an item is indicated, roll on the following table. Such unusual weapons abide by all the previous rules for magical weapons including: the determination of type; the improvement of range and reduction to class from magical bonus, etc.

### *Unusual Magical Weapon Types (2d6)*

| Roll | Unusual Weapon Type |
|---|---|
| 2 | Blessed, similar to shinning armor |
| 3 | Legendary weapon, similar to legendary armor |
| 4-6 | Quick, make an addition combat roll each turn |
| 7-9 | Returning, will come back to thrower |
| 10-11 | Slaying, save or die for one creature type |
| 12 | Special, intelligent weapon |

**Blessed:** A blessed weapon is not magical in a normal sense. Such weapons magnify a common man's ability to stifle all things magical and otherworldly. A common man who wields a blessed weapon is considered to be 101 men. Thus, a single common man can overcome the magic of a single high man, etc. If a common man wielding a blessed weapon calls for a miracle, his chances are improved by 10%. These weapons have a magical bonus of +2, though they are not considered magical. These benefits stack with those of shinning armor.

**Legendary:** Legendary weapons are used by mythic creatures and possess unique abilities according to the origin of the creature to whom it originally belonged. Choose (or roll 1d6) one of the options below. Legendary weapons have a magical bonus of +3.

1. ***Angel, Deva & Malăk:*** These weapons appear to burn when within the boarder realms or beyond. Weapons of this type banish any spirit they reduce to 0 hits, for a year and a day. The weapon appears to burn brighter in the border realms nearest a guilty man, or fell spirit.

2. *Asura, Demon & Oni:* These weapons induce great fear in the foes of the wielder. Any creature who witnesses the wielder kill another creature, muſt check morale as though they had suffered excessive casualties (or hits). The wind howls cold when such a weapon is near an innocent.
3. *Jinn:* If so commanded, these weapons fight as animated objects, and fly at the rate of light horsemen. They can take a single hit before falling to the ground inert. An inert weapon cannot animate again for an hour.
4. *Nāgá:* These weapons are always considered poisoned, and each hit becomes a conſtitution save or die roll. No snake can harm the wielder of such a weapon, for any reason.
5. *Tuatha Dé & Tylwyth Teg:* These weapons kill outright (no save) any creature hit by a combat roll with a natural 20 result. Such weapons also possess all of the abilities of a weapon "crafted by high men".
6. *Valkyrja:* These weapons can call lightning, as the spell of the same name (see "Magic & Miracles"). The spells origin point is where the weapon ſtrikes, and the bolt's area continues for 6" in a single direction chosen by the wielder. This ability may be used three times during any given day, and muſt be done outside.

**Quick:** These weapons allow a wielder to make an additional combat roll each turn. Such weapons have a magical bonus of +2, and wielder always acts firſt, unless confronted with a similarly enchanted weapon.

**Returning:** These weapons always return to the wielder when thrown. Furthermore, the owner of such a weapon may "call" it to their hand. A returning weapon eventually finds its way back to the owner, no matter the intervening obſtacles. The greater the difficulty of the return trip, the longer it takes.

**Slaying:** These weapons are fatal to any target within a narrow type (such as fire-breathing wurms, or wizards). Any successful hit with the weapon against the named type of creature is instantly fatal, provided the target has hits equal to or lower then the wielder. If the target has more hits then the wielder, a successful hit becomes constitution save or die roll. Such weapons have a +1 magical bonus.

**Special, Intelligent Weapons:** These rare magical weapons are possessed of their own will and personality. Such weapons have certain abilities in common, which are as follows.

- Roll 1d3 to determine the weapons magical bonus.
- Such weapons have the ability to communicate in simplistic, and sometimes empathic, ways with its owner. This can be singing, vibrating, and other subtle methods.
- These weapons are always created with a special purpose, they seek to forward. It could be a desire to be wielded by a king, or to slaughter common men, etc. An intelligent weapon influences its wielder however it can in the pursuit of this cause.
- Weapons of this type are considered "unbreakable" (see the unbreakable entry above).

Furthermore, these weapons have the possibility of possessing additional abilities. The list below explains how such powers are acquired for each weapon.

- An intelligent weapon has a 1 in 10 chance of being able to cast a single spell of a complexity 1 to 3. The spell is cast at the level of the wielder.
- An intelligent weapon has a 1 in 20 chance of gaining an ability from the additional weapon abilities table.
- These weapons have a 1% chance of having an additional unusual ability (ignoring special, intelligent).

## Other Items of Magic

If a result requires a miscellaneous roll, use the table below.

*Miscellaneous Items (1d10, 1d20. or 2d20)*

| Roll | Sub-Category |
|---|---|
| 2 | Lesser ring |
| 3-4 | Lesser wand |
| 5-15 | Miscellaneous lesser item |
| 16 | Staff |
| 17-25 | Miscellaneous moderate item |
| 26-30 | Greater wand |
| 31-34 | Greater ring |
| 35-40 | Miscellaneous greater item |

## Lesser Rings

Only one magic ring can be used at a time, roll below.

*Lesser Magic Rings*

| Roll | Ring |
|---|---|
| 1 | Invisibility, as spell |
| 2 | Protection, even odds of +1 or +2 |
| 3 | Resistance, even odds of fire or poison |
| 4 | Tame, as spell |

**Invisibility:** This ring functions as the spell invisibility when worn. Unlike the spell, making an attack or taking other such action does not negate the invisibility. For every turn the ring is worn however, there is twice the chance of having a random encounter from the border realms. Roll each turn.

**Protection:** These rings subtract either 1 or 2, depending on the value found, from combat rolls made against the wearer. Unlike all other rings, a ring of protection can be worn with one other magical ring, though each ring must be worn on a different hand.

**Resistance:** These rings provide the wearer a +5 bonus to any save against fire or poison, depending on the type found. Both rings offer immunity to basic forms of whatever they offer resistance to. If the ring offers resistance to poison, a wearer is unharmed by mundane snake or spider bits. A ring that offers resistance to fire would allow a man to reach into a bonfire without suffering harm.

**Tame:** This ring function much like the magic-user spell of the same name. The wearer may have as many tamed animals as he has hits. There is a 1 in 6 chance that such a ring will instead call a flock, school, or swarm of small creatures of one type (such as ravens, salmon, etc.). Though not tamed, the swarm is guided by the wearer for 1 hour and arrives in 1d10 minutes. The ring is usable once per day and the gathering disperses immediately when the hour ends.

## Greater Rings

These rings bear strong enchantments. Only one magical ring may be worn at a given time, roll below.

### *Greater Magic Rings (1d100)*

| Roll | Ring |
|---|---|
| 1-19 | Charm, as magic-user spell |
| 20-29 | Drain life, as undead |
| 30-39 | Possession, similar to magic-user spell |
| 40-49 | Regeneration, 1 hit per turn |
| 50-59 | Spell storing, 1-6 spells |
| 60-69 | Spell turning, even odds with successful save |
| 70-79 | Summoning, |
| 80-89 | Telekinesis |
| 90-99 | Vision |
| 100 | Wishes |

**Charm:** A ring of charm functions as the magic-user spell of the same name. The wearer may have up to three charmed men at any given time. The target of the charm is allowed a save if they have fewer hits then the wearer has levels. Additionally, 1 in 6 of these rings offer the wearer greater leadership. With such rings, unless an order would be suicide, a friendly man is likely to both hear and obey it. This even functions during battle. The effect is not dramatic, instead it reinforces a characters air of authority.

**Drain Life:** When the wearer of this ring touches a target, they may opt to permanently drain that target of a single hit if they fail constitution save.

**Possession:** These rings allow the wearer to possess the body of another, similar to the magic-user spell of the same name. If a target succeeds on a save against the ring's effects, they cannot be targeted by the ring's power for seven days.
If a creature is killed while wearing such a ring, the spirit of that creature is drawn into the ring itself. A spirit contained in the ring may attempt to possess the body of any who place the ring on a finger, or toe, etc. Any creature so possessed may make further saves at the beginning of each day. A creature who fails this save for a week straight, foregoes its claim to its body, and that creatures spirit moves on. If this occurs, the body begins to resemble the appearance the spirit had in life. Such rings can only be used by common men.

**Regeneration:** The wearer of such a ring regains a single hit or point of hit penalty at the beginning of each turn, even when reduced to 0 hits. Limbs may be reattached should they be severed, including the head. The wearer can only be killed by being burned to ash, or by removing the ring and thus ending the magic.

**Spell Storing:** Each of these rings contain from 1 to 6 spells of a complexity of 1 to 6. A magic-user may cast any these spells as though they knew them personally, and at their full ability. A member of another class, or other creature capable of speech, can cast the spells within the ring as a magic-user of first level (this never improves).

**Spell Turning:** These rings have even odds to turn a spell upon its caster, provided the wearer is successful on their first save against its effects. This affects all spells which were cast directly at the wearer, including those from allies, but it does not affect spells that target an area.

**Summoning:** The wearer of such a ring can conjure forth an otherworldly creature of extreme power. The creature cannot harm the ring's bearer, but it is under no obligation to be of assistance either. However, many are open to bargaining and some may choose to render aid based upon common goal. Such a summons may only be made once per week, though the ring's summoned creature may appear of its own will. The type of creature any given ring summons is determined on the table below. Only magic-users may use such rings.

*Summoned Creature (1d6)*

| **Roll** | |
|---|---|
| 1 | Angel, Deva or Malāk |
| 2 | Asura, Demon or Oni |
| 3 | Elemental or Jinn |
| 4 | Nocnitsa or Rusalka |
| 5 | Rākshasa or Troll |
| 6 | Tuatha Dē or Tylwyth Teg |

**Telekinesis:** This ring allows a wearer to move objects with but a thought. The maximum weight which can be moved is equal to the wearer's level (or hits) x50 in pounds. A magic-user or high man can move level x200 in pounds. A wizard (see "Men") can move hits x250. These rings offer limited offensive capability, as objects cannot be moved quickly.

**Vision:** This ring grants the wearer the ability to see in any illumination level and grants immunity to all illusions.

**Wishes:** These rings grant one wearer three wishes (see the spell "wish"). Each of the three wishes made are granted in full, though wishes are renowned for creative interpretation and unintended side effects which become more terrible depending on the greed of the wish made. All the rules of magic must be followed when making these wishes.

## Lesser Wands

Most such wands simply aid in the casting of a certain spell and are largely beneficial only to magic-users. To determine the wand found, roll on the table below.

*Type of Wand (1d6)*

| Roll | Wand |
|---|---|
| 1-2 | Dowsing wand |
| 3-4 | Spell wand +1, complexity -1 and +1 to saves |
| 5 | Spell wand +2, complexity -2 and +2 to saves |
| 6 | Spell wand +3, complexity -3 and +3 to saves |

**Dowsing Wand:** A dowsing wand points the user in the direction of the one thing they need most at that time. The user may, or may not know what that thing is. There is no indication of distance, altitude, or depth.

**Spell Wand:** A spell wand reduces the complexity of a spell and makes its effects harder to resists. Furthermore, such a wand functions as the spells material component. Note, no wand can reduce a spells complexity below 1. Spell wands are usable only by magic-users. Choose the spell at random.

## Greater Wands

These wands perform a single magical action with a greater level of power then a lesser wand. To determine the type of wand found, roll on the table below.

### *Greater Wands (1d10)*

| Roll | Wand |
|---|---|
| 1 | Blizzard, as spell, needs 10 minutes to charge |
| 2 | Detection, shows way to named item |
| 3 | Fume, as spell, needs 10 minutes to charge |
| 4 | Lightning, as spell, needs 10 minutes to charge |
| 5 | Meteor, as spell, needs 10 minutes to charge |
| 6 | Petrify, as spell, needs 10 minutes to charge |
| 7 | Shapechange, as spell, needs 10 minutes to charge |
| 8 | Virulence, as spell, needs 10 minutes to charge |

**Detection:** On command, a wand of detection guides the user to the nearest example of a named thing, such as magical weapons, or under men, etc. The wand shakes forcefully until it is pointed in the direction of the requested object, at which point it pull on the users hand. Once the person, place or thing is found, the wand becomes inert again.

**Spell Wand, Greater:** These wands have all the abilities of lesser spell wands. A greater wand may also power the spell. Thus they may be used by anyone to cast the spell named as though a 1st level magic-user, once every 10 minutes.

## Magical Staves

A magical staff may only be used by a magic-user. If a magical staff is indicated, roll on the table below.

*Magical Staff Type*

| Roll | Staff |
|---|---|
| 1 | Death, animates or controls walking corpses |
| 2 | Healing, target regains lost hits |
| 3 | Power, lightning or meteor & telekinesis |
| 4 | Resurrection, once per month |
| 5 | Snake, turns into constrictor |
| 6 | Striking, cause a defense point per turn |
| 7 | Withering, ages target 10 years on hit |
| 8 | Wizards, reduce complexity of all spells by 1 |

**Death:** These staves grant the wielder control over walking corpses, as well as providing the ability to create them from the bodies of the dead. The wielder may control or create a number of walking corpses equal to the number of hirelings they may have (including living hirelings). A walking corpse cannot harm the wielder of such a staff and other living dead try to avoid confrontation.

**Healing:** If touched to a wounded creature, these staves heal the creature to full hits and remove any hit penalty. No creature can benefit from such healing more then once per week. The staff can be used no more then once a day.

**Power:** A staff of power allows the wielder to cast the spells lightning and meteor. If the wielder is not a magic-user, they cast the spells as if they were 1st level in that class. These staves can alter the illumination of the current location, as a weapon of light (see above) with both uses. Lastly, they can move objects as a ring of telekinesis.

**Resurrection:** A staff of this type can bring a creature back from death, no matter how long they have been so. The user must provide some small portion of the body, or at the very least a prized memento or possession, for the staff to function. No creature can be brought back more then once using such a staff. The staff can only be used once per year.

**Snake:** These staves, when commanded, transform themselves into a large constrictor snake which is set upon a foe. If the target fails its save, it is immobilized and cannot take further action for an hour. Once the effect ends, the staves ability may be used again.

**Striking:** A staff of striking can be used to make attacks on buildings and fortifications. The wielder may cause one defense point per turn to any structure attacked. Such staves are also capable of striking as a spiked mace +2.

**Withering:** When commanded, this staff causes any target touched to rapidly age 10 years. Though extremely painful, the staff causes no other damage besides the aging.

**Wizardry:** These staves reduce the complexity of any spell cast by 1. Furthermore, the wielder may choose a single spell per character level that the staff now acts as the material component for.

### *Lesser Miscellaneous Magic Items (1d20)*

| **Roll** | **Item (usable by)** |
|---|---|
| 1 | Arrow of the Hunt (fighting-men, high men) |
| 2 | Bag of Porter, (all) |
| 3 | Boots of Speed & Springing (all) |
| 4 | Bracers of Defense (all but fighting-men) |
| 5 | Chime of Locks (all) |
| 6 | Cloak of Protection (all but fighting-men) |
| 7 | Cursed item (see below) |
| 8 | Decanter of Endless Water (all) |
| 9 | Dust of Discovery (all) |
| 10 | Gloves of Water & Wood (all) |
| 11 | Hat of Disguise (high men, sneak-thieves) |
| 12 | Horseshoes of Racing (all) |
| 13 | Illusion's Cloak (high men, sneak-thieves) |
| 14 | Lucky Stone (all) |
| 15 | Manual of Exercise (fighting-men) |
| 16 | Rope of Climbing (sneak-thieves) |
| 17 | Rope of Tangling (sneak-thieves) |
| 18 | Sewer Pipes (minstrels, sneak-thieves) |
| 19 | Snuff (all) |
| 20 | Spade of Earth Moving (low men) |

## *Moderate Miscellaneous Magic Items (1d20)*

| Roll | Item (usable by) |
|---|---|
| 1 | Band Against Scrying (all but magic-users) |
| 2 | Boots of the Airwalker (all) |
| 3 | Bracers of Defense (all but fighting-men) |
| 4 | Cloak of Protection (all but fighting-men) |
| 5 | Deck of High Arcana (all) |
| 6 | Displacing Shroud (magic-users, sneak-thieves) |
| 7 | Flying Carpet (all) |
| 8 | Gauntlets of Ogre's Might (all but magic-users) |
| 9 | Helm of Tongues (all but magic-users) |
| 10 | Horn of Ravens (high men, low men, entertainers) |
| 11 | Horn of Valhalla (fighting-men, entertainers) |
| 12 | Jug of Concoctions (low men, magic-users) |
| 13 | Manual of Quickness (high men, sneak-thieves) |
| 14 | Many-eyed Robe (high men, magic-users) |
| 15 | Mirror of Scrying (magic-users) |
| 16 | Portable Hole (all) |
| 17 | Robe of the Chameleon (all) |
| 18 | Silver Wolves (all) |
| 19 | Talisman of Thoughts (all) |
| 20 | Wizard's Robes (magic-users) |

## *Greater Miscellaneous Magic Items (1d20)*

| **Roll** | **Item (usable by)** |
|---|---|
| 1 | Crystal Ball (high men, magic-users) |
| 2 | Demon Torc (magic-users, ordained priests) |
| 3 | Elemental Device (high men, magic-users) |
| 4 | Gem of Sight (all) |
| 5 | Giant's Belt (all but magic-users, sneak-thieves) |
| 6 | Golden Lions (all) |
| 7 | Helm of the Sun & Moon (all but sneak-thieves) |
| 8 | Horn of Angels (fighting-men, entertainers) |
| 9 | Instrument of Renown (magic-users, entertainers) |
| 10 | Jinn Bottle (all) |
| 11 | Magical Libram (high men, magic-users) |
| 12 | Manual of Intelligence (sneak-thieves) |
| 13 | Manual of the Golem (low men, magic-users) |
| 14 | Manual of Wisdom (magic-users) |
| 15 | Mask of Charm (all) |
| 16 | Nimble Gloves (high men, sneak-thieves) |
| 17 | Potion Vial (low men, magic-users) |
| 18 | Scarab of Madness (all) |
| 19 | Shifting Crown (all) |
| 20 | Torc of Falling Stars (all but magic-users) |

## Miscellaneous Magic Items

The three tables above provide for results of greater, lesser or moderate miscellaneous magical items. The items are detailed below, in alphabetical order.

**Arrow of the Hunt:** If this arrow is loosed as the name of a desired target is called, the arrow itself takes the form of a well trained hawk and seeks the target, almost without error. The hawk follows its designated target until the target is taken by the arrow's owner, or when the target enters a building or underground area. When this happens, the hawk circles at the entrance until its owner arrives. Once any tracking has been accomplished, the arrow is found stuck in the ground at the spot where the hawk was last seen.

**Bag of Porter:** This satchel can hold 100 pounds of weight but only feels like 10 pounds when full. The opening of the bag is about the size of a common man's foot, so anything stored in the bag must pass through that opening.

**Band Against Scrying:** This decorative armband protects the wearer from all forms of divination or scrying. Any spell or other magical effect used to gain information about the wearer, even if friendly, fails. Even attempts at reading the wearer's mind simply offer haze and obfuscation.

**Boots of the Airwalker:** These boots allow the wearer to fly at the same speed they move on land. There is no limit to the duration of a flight. Additionally, the boots do not allow a wearer, conscious or not to suffer a deadly fall. Such a fall is slowed by the boots and becomes essentially harmless. These boots slowly adjust fit most any foot placed inside them.

**Boots of Speed & Springing:** These boots allow a wearer to move at twice their usual rate, but they must rest an equal length of time when a move is completed. This includes long distance runs, thus the wearer should be leery of exhaustion. Additionally, the boots allow a man to leap 3" (30 feet) horizontally, and 1" (10 feet) vertically.

**Bracers of Defense:** Such bracers protect as leather if a lesser item, or mail if a moderate item. They offer no further protection if they are worn with equal or superior armor. Other items of protective magic, such as rings or cloaks, do still offer additional benefit.

**Chime of Locks:** When struck with reasonable force, all locks within 5" of the user reverse their state. Only strong, magical locks can thwart the chime, which can be used as often as needed. Note, the chime is quite loud.

**Cloak of Protection:** These cloaks cause a 1 point penalty to all combat rolls made against the wearer. Additionally, the wearer may subtract 1 from all saves. If such a cloak is found as a moderate item, both bonuses are 2, rather then 1.

**Crystal Ball:** These spheres allow the possessor to see what they desire to see, even across great distances. Such scrying devices should not be used more then thrice per day, lest the viewer go mad for seven days. The user need only state what they desire to see, and it is seen in the ball. Some crystal balls (even odds) can also provide sound. The most rare (1 in 6) can see what is within the minds of those who are the targets of the scrying, though only surface thoughts are revealed. A crystal ball is notorious for showing the viewer what they desire to see rather then what is asked.

**Decanter of Endless Water:** These strange stoppered vials are thought to be portals to the bottom of deep lakes or even oceans. When the stopper is removed from such a decanter, a geyser of water blows out from the mouth of the container with an astounding amount of force. A character is required to roll under their strength to replace the stopper, otherwise the water continues to gush without end (20 gal. per minute).

**Deck of High Arcana:** This deck of cards is a strange and powerful item. When found, a character may draw as they wish from the deck, they may also allow others to draw from the deck as they wish. However, to rid oneself of the deck, it most be given to a willing person who understands what the deck is. The effects of each card are as follows.

- *The Fool:* Draw again, the person drawing continues to do so until a mostly positive effect is obtained, it is this effect that occurs. If the card was reversed, the person drawing the card must continue to draw until a mostly negative effect is obtained and it is this effect that occurs.
- *The Magician:* Whoever draws this card gains 1 point of intelligence and learns a spell. If not already a caster, the character is considered to be a 1st level magic-user when casting the spell. If reversed, 1 point of intelligence is lost, along with a single known spell (determined randomly).
- *The High Priestess:* Whoever draws this card gains 1 point of wisdom and adds 1 to all turning rolls they make. If reversed, 1 point of wisdom is lost and the person who drew the card subtracts 1 from all further turning rolls.
- *The Empress:* The next "gold trade" (page 145-146) the player makes is at a bracket higher then they "paid" for, thus a 500 gold trade equals a 5,000 gold trade. If reversed, the next trade the player makes is for the next lowest value, a 5,000 gold trade equals 500 gold, etc.

- *The Emperor:* The maximum number of hirelings the person who drew the card can retain is doubled. If reversed, that total number of hirelings which can be retained is halved.
- *The Hierophant:* The person who drew the card is absolved of a single ongoing curse and is warded against the next one faced. If reversed, the person who drew the card is not allowed a save against the next curse faced.
- *The Lovers:* The person who drew the card tends to attract the favor of those they prefer. Furthermore, morale rolls made by loyal troops or units gain a bonus of 2. If reversed, the person who drew the card tends to attract the favor of those they detest. Additionally, morale rolls made by units or troops under the command of said person take a 2 point penalty.
- *The Chariot:* Whoever drew the card gains immunity from all forms of disease, and may add 3" to the movement of all mounts and vehicles directly controlled directly by them. If the card is reversed, whoever drew the card is afflicted with uncontrollable lycanthropy.
- *Strength:* Hereafter, the person who drew card gains a bonus of 2 to all saves made against illusions or mental effects such as charm, fear, sleep, etc. If reversed, this bonus instead becomes a penalty.
- *The Hermit:* A map finds its way to whoever drew the card by way of a long lost family member. The map leads to a great item or treasure. If reversed, whoever drew card loses one-third of their age and 1 point of wisdom.
- *The Wheel:* Whoever drew this card gains a bonus of 1 to all saves and a special magical item, determined as though a 5,000 gold trade had been made. If reversed, the caster takes a penalty of 1 from all saves and a single random magical item owned by whoever drew this cæd becomes mundane immediately (the deck is immune to this).

- *Justice:* The next good act performed by the character nets twice the experience it should have. If reversed, the next evil act performed nets twice the experience.
- *The Hanged Man:* Whoever drew this card gains the ability to regenerate a single hit or point of hit penalty every 10 minutes, even if reduced to 0 hits, but they always act last in a given turn. If reversed, whoever drew the card cannot be surprised and they always act first in a turn, but they naturally heal at half the normal rate.
- *Death:* Whoever draws this card automatically reincarnates within 13 days of their death. If reversed, whoever drew the card moves at 75% of normal and they must take a 2 point penalty on all initiative rolls (if used).
- *Temperance:* The person who drew the card gains 1 point of wisdom and cannot ever harm an ally by accident. If the card is reversed, 1 point of wisdom is lost and the person who drew the card subtracts 1 from all saves made against charm effects.
- *The Devil:* This card has the same effect if reversed. At the next moment of downtime, when such an occurrence is deemed sensible, the card's puller is challenged by a great fell spirit to a game of skill. Should the spirit win, it takes a full level of experience from whoever drew the card. If the spirit be defeated, enough experience to raise a single level is gained by whomever drew the card.
- *The Tower:* Whoever draws this card is reduced to level 1 and their experience is reduced to 0. If reversed, whoever drew the card dies and is reincarnated in 13 days.
- *The Star:* Whoever draws this card shall be betrayed by their own hireling, or hirelings, at the next most sensible time. If reversed, the card's puller loses a single, permanent item of magic (determined at random). No force short of a wish allows the item to ever be found again.

- *The Sun:* If this card is drawn, its puller immediately gains a level, and other people generally treat the beneficiary of the card with respect and friendship. If reversed, whoever drew the card is stripped of a single level, and is abandon by their hirelings.
- *The World:* Whoever draws this card adds 1 to each attribute that is less then 18. If reversed, whoever drew the card is gradually hit with mounting phobias, until they fear the whole world.

**Demon Torc:** This necklace or armband functions much like the pentacle spell. Additionally, the possessor may attempt to charm a greater spirit. If the creature fails a save, it is bound to the owner of the torc for one full cycle of the moon. The use of this item tends to attract the attention of other spirits. If used within the last month, add 2 to the character's chance of a random encounter (use the border realms entries). If an encounter is indicated, there are even odds of it being with either greater or lesser spirits.

**Displacing Shroud:** The wearer of this shroud appears to be blurry or in a slightly different location. The effect of which is more pronounced the further one is from the wearer. This makes the wearer of the shroud effectively immune to being targeted directly or indirectly by missile weapons. The shroud does nothing to protect the wearer from the indiscriminate missile attacks of large scale combat.

**Dust of Discovery:** This dust is fund in small pouches. A small pinch, when blown or thrown into the air, reveals any illusions, invisible objects or hidden things wherever the dust spreads (roughly a single 1" cube). There will be 1d10 uses within a pouch when found.

**Elemental Device:** An elemental device is used to summon elementals appropriate to the device: censers for air elementals, mortar and pestle for earth elementals, braziers for elementals of fire, and cups for elementals of water. It takes roughly 10 minutes to use the device, at which point the elemental appears and fights, or works, for the summoner. Such elementals have all of the abilities listed in "All Creatures Great & Small".

**Flying Carpet:** This magical carpet can fly at 30" if only bearing a single rider. It may carry as many as three riders, but in so doing reduces the speed to 18" (for any number of riders beyond one). The carpet responds to verbal commands.

**Gauntlets of Ogre's Might:** The wearer of these gauntlets is considered to have an 18 strength for as long as they are worn. A wearer will not "know their own strength".

**Gem of Sight:** When one peers through such a gem, one sees the world for what it is, no illusions, no invisible creatures or things, and all the great many spirits within the border realms are now visible. A single look terrifies most common men into a panicked flight.

**Giant's Belt:** The wearer gains great strength and they can throw boulders as a catapult, or cause damage to structures as a giant. If a combat roll made by the character wearing such a belt succeeds by 5 or more, the attack is resolved as a constitution save or die roll.

**Gloves of Water & Wood:** These gloves allow the wearer to climb and swim at their normal movement rate. The gloves do not provide the ability to breath underwater, nor do they protect the wearer should they fall while climbing.

**Golden Lions:** These stylized gold figurines transform into real lions when an activation word is spoken. Each figurine is under the control of its owner and obeys simple commands. A figurine remains active for a single engagement, or until it is reduced to 0 hits, at which point it reverts back to the form of a figurine. Such trinkets are found in quantities of 1d3.

**Hat of Disguise:** So long as the hat is worn, the character may appear to be anyone and dressed in anything. This is an illusion only, but is absolutely convincing (no save allowed).

**Helm of the Sun & Moon:** The wearer of this helm is comfortable in the many climates of the Earth. They never feel chill from the weather alone, nor sweat from the heat of the sun. The wearer gains a bonus of 2 to all saves against cold or heat based attacks, and no longer needs to breath. The spell light may be cast regardless of class, no complexity roll required, and the light shed may be considered sunlight or the light of a full moon. Lastly, the wearer may use the meteor spell as though a magic-user of equal level.

**Helm of Tongues:** While worn, this helm allows the wearer to understand and speak any language they encounter. There are even odds of each helm granting the ability to read and write any encountered language.

**Horn of Angels:** Sounding this horn is extremely destructive. Blowing into it produces a cone-shaped area of destructive sound 10" long and 5" wide. Buildings and fortifications in this area are treated as though they had been hit by a trebuchet. All creatures within the area must make constitution save or die roll, trees under a foot in diameter are laid over, and the sound can be heard for a great many leagues.

**Horn of Ravens:** Sounding this horn summons an unkindness of ravens. It takes up to 10 minutes for the birds to slowly arrive and they follow the direction of the horn's owner. The birds stay active as long as the horn is played. If the horn is blown with any regularity, the birds begin to linger near the owner of the horn even when it is not being played. Instead of ravens, some horns may summon other types of birds.

**Horn of Valhalla:** When blown, this horn summons a total of 2d6 berserkr (see "All Creatures Great & Small"). A berserkr fights to the death for the owner of the horn. If any live at the end of the engagement, they run off into the wilds screaming. This summons is only answered once per week.

**Horseshoes of Racing:** When attached to the hooves of a trained horse, the movement rate of the horse is doubled. The shoes never wear out nor is one ever thrown.

**Illusion's Cloak:** These cloaks can create astounding illusions of inanimate things with which to conceal the wearer. A tree, a boulder, a patch of briar bushes, etc all are examples of the sorts of illusions the cloak can create. It takes a full turn to use the illusion to hide, and a full turn to cast off the cloak. While so hidden, no magic can find what is concealed by the cloak's illusion. During this time the wearer can take no action nor move.

**Instrument of Renown:** These fine musical instruments may be of any type: fiddle, harp, horn, zither, etc. They can be used as a material component for the spells: charm, confusion, geas, legends and slumber. If played along with spontaneous magic intended to manipulate emotions, all saves against the magic are made at a penalty of 4.

**Jinn Bottle:** These strange little bottles of unbreakable glass contain a jinn of some form, usually an ifrit or jann though not always. Any being who finds the bottle and conjures forth its inhabitant (often by cleaning the bottle), gains the jinn's service for a year and a day. Bound in this way, a jinn does as their master commands, though "creative interpretation" of requests is common. Whatever the sort of jinn lives within the bottle, there is a 1% chance it can grant wishes. However, any wish granted by a jinn comes with terrible consequences.

**Jug of Concoctions:** This jug pours forth whatever liquid is asked of it, except potions, in large quantities. If water is chosen, the jug pours roughly 10 gallons per use. If oil is desired, the jug pours roughly 1 gallon per use. Other liquids generally fall between these two. The jug may be used up to 3 times in a given day and only creates the first liquid asked of it during a single day.

**Lucky Stone:** This smooth worn stone provides a bonus of 1 to any d20 roll made by the owner, provided the owner offers acknowledgement of the stone's luck prior to the roll (often requiring a quick touch or vocal praise).

**Magical Libram:** These books, or collections of papyri offer the reader enough experience to gain a single level, then they crumble to dust.

**Manual of Exercise, Knowing, Logic, or Quickness:** A character who reads one of these treatises, gains 1 point to an attribute's score, up to a maximum of 18. The manual of exercise adds to a strength, knowing adds to wisdom, logic adds to intelligence, and quickness adds to dexterity. Only a single book may be read for any given attribute.

**Manual of the Golem:** This tome outlines the construction of a golem. The process costs tens of thousands of gold, the sacrifice of many hits of blood, and the creator must be 10th level. The book may be used repeatedly.

**Many-eyed Robe:** When worn, the robe's possessor cannot be surprised, and is immune to illusions, including invisibility. If the wearer concentrates, they are able to see into the border realms.

**Mask of Charm:** When worn, this mask allows the wearer to charm, as the spell of the same name, any person with whom they speak. A wisdom saving throw is only allowed on targets with more then a single hit.

**Mirror of Scrying:** These mirrors come in sizes from a locket to a full-length wall mirror. They operate like crystal balls and provide audio from what is seen. Furthermore, the mirror, or the spirit within, may be asked questions about what is seen. Only three are answered truthfully each day, other answers are lies. The spirits which inhabit some of these mirrors may seek company and conversation, to an annoying or possibly madness inducing degree.

**Nimble Gloves:** The wearer of these gloves is considered to have an 18 dexterity for as long as they are worn.

**Portable Hole:** A small piece of black cloth that when placed unfolded upon the ground, creates a hole roughly 1/2" (or 5 feet) wide by 1" (or 10 feet) deep. Whatever can be stuffed in the whole, stays when it is refolded and picked back up. Living beings die within the hole rather quickly, due to the lack of outside airflow.

**Potion Vial:** These ſtrange vials can produce 1d6 randomly determined potions. The vial can produce a dose of a known potion a number of times per week equal to the number of potions it knows.

**Robe of the Chameleon:** When worn, and the hood is drawn over the head, the possessor of the robe becomes invisible for 10 minutes. During this time, the wearer may attack without breaking the invisibility.

**Rope of Climbing:** When used for climbing, this 50 foot rope obeys the needs and requeſts of the user. It can ſtand on end, tie or untie itself, and become taught or loose, etc.

**Rope of Tangling:** Upon command, this rope entangles up to 1d10 targets a total of no greater then 5" apart. To hit the rope, a combat roll of a natural 20 is required, causing a single hit of damage. The rope is deſtroyed if it takes 10 hits before being returned to its inert ſtate. The owner can command the rope to become inert.

**Scarab of Madness:** If openly presented, this carved totem causes all within 5" to suffer temporary insanity for 2 hours. Creatures with a single hit are not allowed a save (wisdom). Treat the insanity as the spell confusion if a simple random set of actions is needed.

**Sewer Pipes:** These minſtrel's pipes can summon and control a swarm of rats when played. The longer a tune is played on these pipes, the larger the swarm becomes (potentially reaching tremendous sizes). However, there is a cumulative 1% chance per turn of losing control of the swarm. A swarm dissipates after a few turns once the pipes have gone silent.

**Shifting Crown:** The wearer of this crown may, if hidden, teleport from one shadow to another so long as each shadow is within 12" of the other and no one witnesses the event.

**Silver Wolves:** These silver figures look like stylized wolves and when a command word is spoken, they transform into real wolves. The wolves remain active for 1 hour, or until reduced to 0 hits, at which point they revert to silver figures. While wolves they: obey their owner, track prey, and fight until death if needed. They are found in numbers of 1d6.

**Snuff:** These pouches of dust unusually contain enough for a single dose. When thrown, they explode in a puff of dust and all within 1" of the point of impact must make a constitution save or die roll. Those who sniff the powder must also save or die (constitution). Those who die, do so laughing.

**Spade of Earth Moving:** This ordinary looking spade may dig all on its own if so commanded. It is capable of moving one cubic yard of earth every 10 minutes.

**Talisman of Thoughts:** This talisman offers its owner the abilities of the mentalism spell against any target within 3".

**Torc of Falling Stars:** This torc, allows the wearer to use the meteor spell as a magic-user of equal level.

**Wizard's Robe:** When worn by a magic-user, these robes take on a shade between black or white based on the owners actions and past. Up to three times per day, the magic-user can cast a spell as though he possess the material component. These robes protect like mail and subtract 2 from the wearers saves against all forms of magic.

## Cursed Items

A cursed item cannot be dropped or put down without first having the curse dispelled. If a cursed item is found, roll on the following table.

*Cursed Items (1d10)*

| Roll | Item |
|---|---|
| 1 | Choking Cloak, death no save |
| 2 | Crystal of Influence, gaze into gives geas |
| 3 | Dancing Boots, will jig or waltz in battle |
| 4 | Elemental Tormenter, summon hostile elemental |
| 5 | Horn of Revelations, destroys everything in 10" |
| 6 | Hungry Bag, consumes anything placed inside |
| 7 | Mindless Mask, leaves wearer permanently catatonic |
| 8 | Mirror of Opposition, attacked by evil self |
| 9 | Stoppered Flask, opening releases curse |
| 10 | Truth Bracelet, cannot lie and thoughts known |

**Choking Cloak:** Once this cloak is clasped around the neck of a living creature, it animates and strangles them to death. No save is allowed to prevent this fate.

**Crystal of Influence:** Any who gaze within this crystal ball are given a geas, of a completely random nature (please, enjoy this one). An individual can only be affected by a single geas at any given time from each such a device.

**Dancing Boots:** These boots seem ordinary, possibly of fine make if nothing else. When worn such boots are comfortable however, when the wearer enters a battle, or is routed and tries flee, he inſtead begins to dance a jig or waltz.

**Elemental Tormenter:** These devices summon elementals much like an elemental device should. The elementals which arrive though are out of control and enraged, attacking anything in sight. Elementals in this ſtate muſt be deſtroyed to avoid their continued rampage.

**Horn of Revelation:** When sounded, everything within 10" of the horn is completely and forever deſtroyed. Yes, that includes whoever sounded the horn.

**Hungry Bag:** This cursed bag looks like any normal leather pouch. Anything placed within the pouch vanishes forever the moment attention is no longer on it.

**Mindless Mask:** Anyone who dons this ſtrangely enchanting mask is inſtantly ſtruck forever mindless. The victims of these cursed masks may need help feeding themselves.

**Mirror of Opposition:** A being who gazes into this mirror for the firſt time muſt fight themselves as exact duplicates. If a duplicate dies, the body and all its gear vanishes. If a being undergoes a ſtrong personal transformation, then looks into the mirror again, they are again confronted by themselves.

**Stoppered Flask:** If the ſtopper of this bottle is ever pulled, a great and fell curse is released. This can be practically any truly horrible curse imaginable, but the moſt common releases the zombi contagion.

**Truth Bracelet:** If placed around one's wrist, the wearer will not be able to lie and their surface thoughts and feelings will be obvious to even the dullest of men.

## Creating Magical Items

The easy way to handle this is simply to modify an existing item, usually as little as possible until the player is satisfied. However, if no item exists that is close in terms of use, one of the best approaches is to have another player write up the statistics of the item. One of the best places to look for unusual new enchanted items is the literature of our own people, across history. Some of the most powerful magic items are considered artifacts or relics (see below).

**It's a Democracy Remember:** Keep in mind, any item can be voted upon by the group. This can help keep power levels from getting out of control. This option may also be taken if a previously agreed upon item is found to be "broken".

**Rarity:** All magical items should be seen as incredibly rare. Players should not really come to expect "customized" items. This rarity of items is fundamental to the game's scope.

## Artifacts & Relics

Some items are of such great magic, they break the normal rules. Such items are of such great power, they should never be found through accident, but by way of questing and trial. Artifacts and relics follow no standard system of rules. As such their power is limited only by the ability of the players to agree, as well as the scope of the Færie Tales & Folklore environment. The following are but simple outlines for some artifacts and relics of myth.

**Ārôn Habbərît:** The famed "arc of the covenant" said to have felled the walls of Jericho and parted the waters of the Jordan. This relic is certainly of angelic make.

**Brahmashirsha Astra:** This divine weapon is said to be able to destroy the whole of the earth, possibly all of the mortal realms. It is thought to be a mantra, not an actual item.

**Claíomh Solais:** The "sword of light" from Irish myth. It's shinning blade can cut or pierce any material or defense and it cuts, it kills, without exception.

**Lancea Longini:** The Spear of Destiny is the weapon that struck the blow to end all magic. No otherworldly thing can bear its presence nor survive its cut. Magic holds no sway within 100 feet of the spear and its touch ends any magical curse, effect, or enchantment.

**Mjölnir:** The great hammer of the otherworldly being known as Thor. It is capable of leveling a mountain or directing the full might of a thunderstorm.

**Pandora Pithos:** A famed box, or rather jar, of Hellenistic folklore. Said to contain all the evils of imagining, it is in reality a permanent portal through which the otherworld may flow. If left open, no one could be sure the result nor extent of the transformation.

**Rw Nw Prt M Hrw:** The "Book of the Dead" originally called the "Papyri of Coming Forth by Day". It is said to hold great power over the veil between the mortal realm and that of the otherworld, or afterlife. It is capable of returning life to the long dead, possibly even awakening all the dead.

# The Quirks of Enchantment

It is extremely common for any enchanted item to cause some form of magical quirk to affect the user of the item. An item has even odds of carrying a quirk, but the quirk itself varies depending upon the user of the item. When a new owner first decides to use or equip an item, a new quirk is determined for the new owner of the item in question. These quirks are an affectation of the ever-changing nature of magic, as such they are different for each individual.

**Unaffected Magic Items:** Artifacts, cursed items, potions, and scrolls do not possess quirks, nor do weapons and armor made by high or low men.

## A Tale of Two Quirks

There are two basic forms of quirk which can affect a given item of magic. These two types of quirk are detailed in the following entries. Entries that offer multiple effects have even odds (in parentheses) of providing one effect or the other.

**Activated Quirks:** If a quirk is shown to be present and a magical item needs to be activated to take effect, then the nature of the quirk is determined by rolling on the activated quirk table. Activated quirks only take affect after each time the item is used and only for the listed duration.

**Permanent Quirks:** If a quirk is shown to be present and a magical item causes a permanent effect, then the nature of the quirk is determined through a roll on the permanent quirk table. A permanent quirk takes effect when the owner of the item equips it for the first time. The quirk remains in effect until the item has a new owner.

## *Activated Quirk Table (1d20)*

| Roll | Quirk |
|---|---|
| 1 | Subtle personal color changes for 1 hour |
| 2 | Greatly exaggerated emotions for 1 hour |
| 3 | Increased greed or selflessness for 1 day (even odds) |
| 4 | Overconfidence or self doubt for 1 hour (even odds) |
| 5 | Random phobia for 1 hour (referee's choice) |
| 6 | Subtle changes in form for 1 hour |
| 7 | Hair grows substantially for 1 day |
| 8 | Double food or water needs for 1 day (even odds) |
| 9 | Feverish or chills for 1 hour (even odds) |
| 10 | Attracts random small animals for 1 hour |
| 11 | Nightmares for 1 night each use |
| 12 | Appear younger or older for 1 hour (even odds) |
| 13 | Minor hallucinations for 1 hour |
| 14 | Will try to give item away after each use |
| 15 | Becomes paranoid for 1 day |
| 16 | Owner gains or loses a pound each use (even odds) |
| 17 | Flash or puff of smoke each use (even odds) |
| 18 | Owner takes on a deathly paler for 1 hour |
| 19 | Stretches or dilates time briefly, no game effect |
| 20 | Warms or cools area for 1 hour (even odds) |

## *Permanent Quirk Table (1d20)*

| **Roll** | **Quirk** |
|---|---|
| 1 | Owner takes on an unusual aroma |
| 2 | Owner gains a subtle animalistic visage |
| 3 | Owner treats the item as a most prized possession |
| 4 | A prominent feature of the owner is exaggerated |
| 5 | Owner is seen as rich or poor (even odds) |
| 6 | Others see owner as supernatural in some way |
| 7 | Item seems mundane, no one believes it's magical |
| 8 | Owner becomes allergic to an animal or plant |
| 9 | Item seems far more valuable then it actually is |
| 10 | Owner cannot tell the whole truth when questioned |
| 11 | Owner feels manic or depressed (even odds) |
| 12 | Owner becomes carnivore or herbivore (even odds) |
| 13 | Owners hair tuns ghost white |
| 14 | Owner acts a bit more like the opposing gender |
| 15 | Owner treated like hero or villain (even odds) |
| 16 | Owner will bicker with the item (item is silent) |
| 17 | Item seems as though it is cursed, even it is not |
| 18 | Owner's worst physical feature is magnified |
| 19 | Item constantly shifts its appearance in subtle ways |
| 20 | Item glows faintly when functioning |

## Customized Quirks

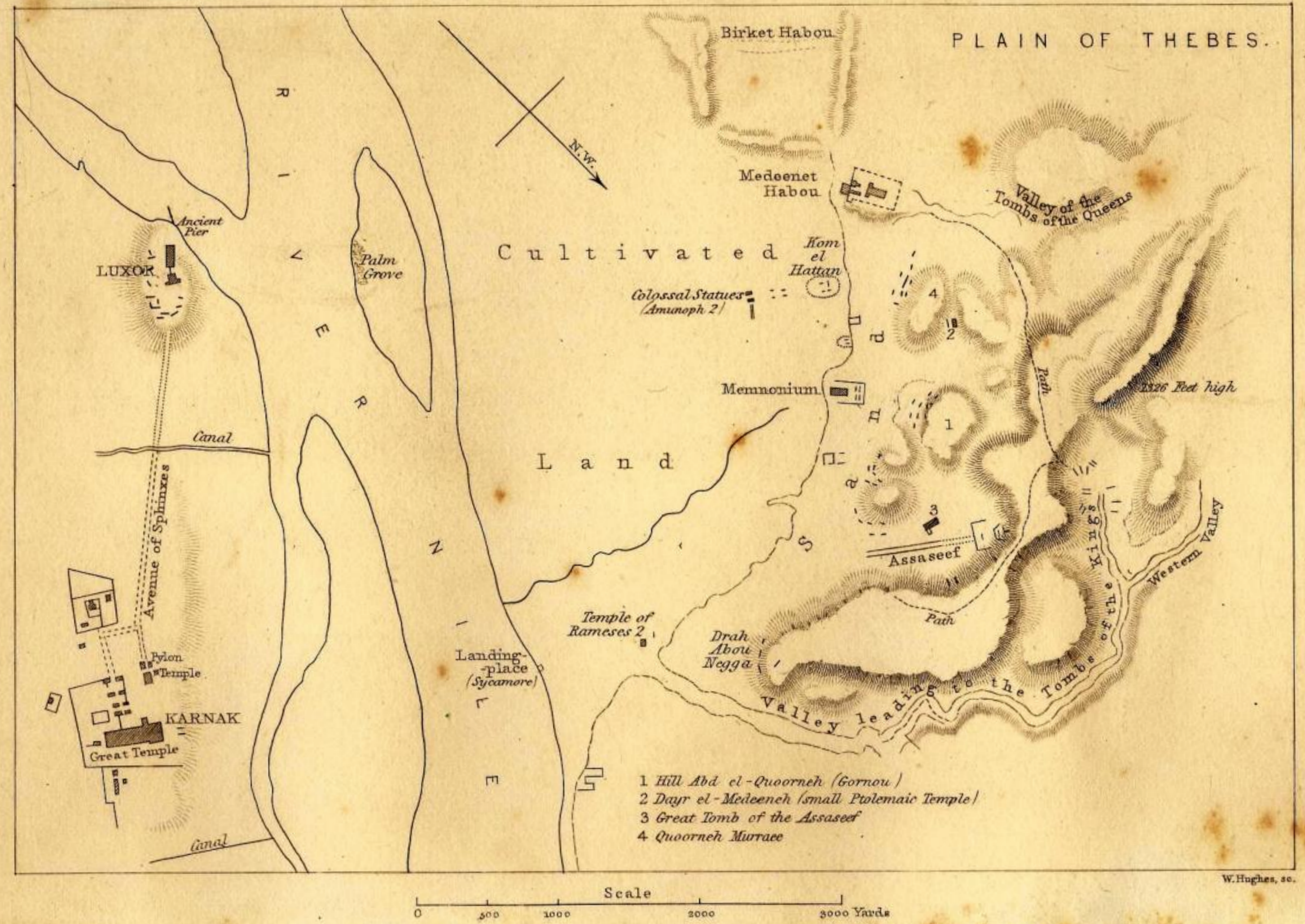
In many cases, the referee may wish to provide a customized quirk with certain magic items. Perhaps the desire is a ring that feeds the most terrible of covetousness in its owner, or a giant's belt that attracts the ire of giants, maybe the need is for a horn of ravens that brings nightmares of death to the owner. All such quirks are great ideas and fall under custom quirks. If possible, a custom quirk should directly relate to the powers and abilities of the item. These quirks are tied to the fate of the item itself and thus do not change with each new owner. Here are a few points to consider when creating a quirk of this type.

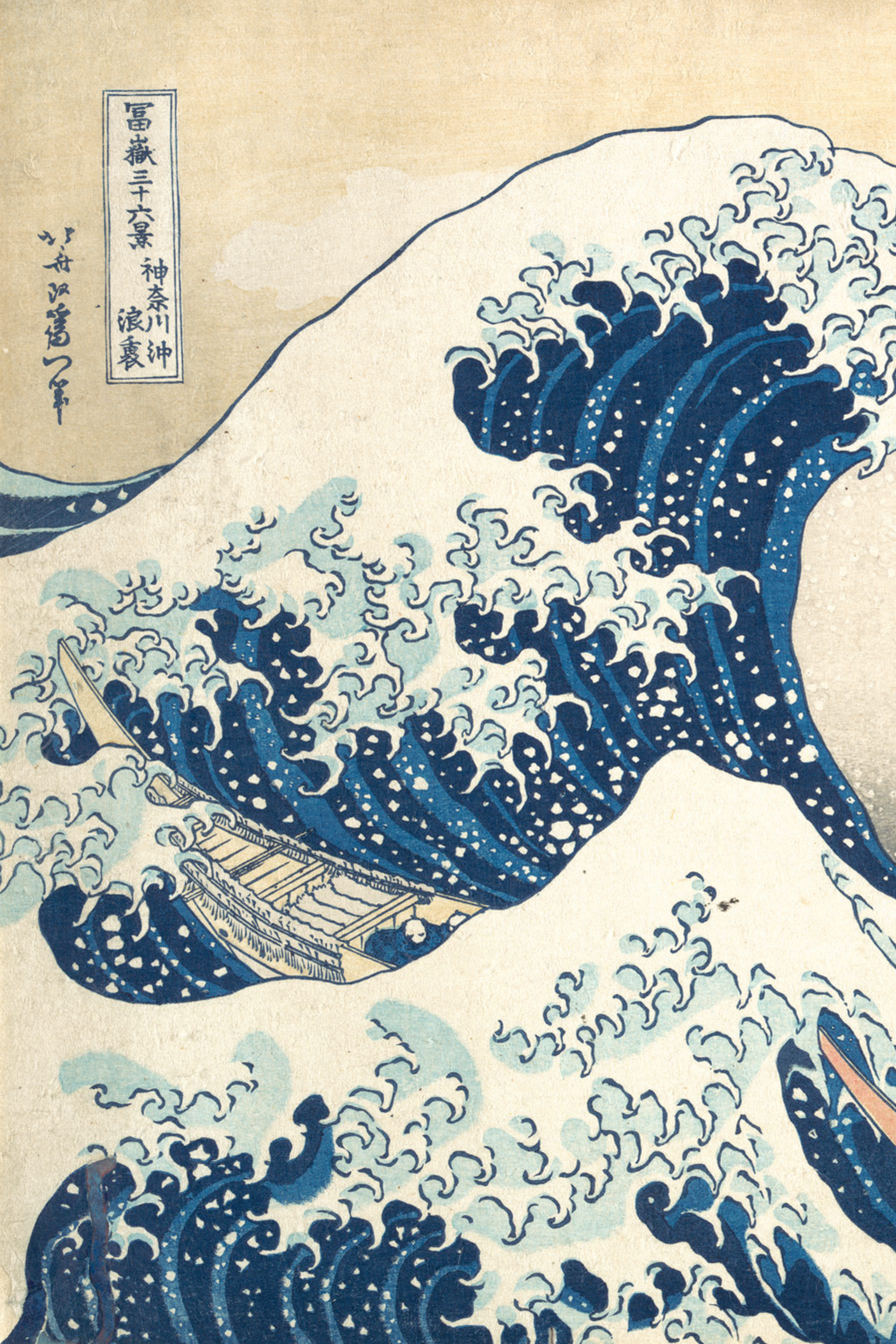
- A quirk should not cause a significant side effect. Though most are inconvenient, the effects should not be drastic.
- A quirk should not provide a generally positive effect. Each quirk is intended as a colorful, minor problem, not a hidden benefit to be exploited.
- When creating a quirk, the referee may wish to consult the other players, including the items owner. A player vote can be used to decide on a quirk if necessary.

**Examples of Custom Quirks:** The list below provides some basic examples of custom quirks which fill the criteria above.

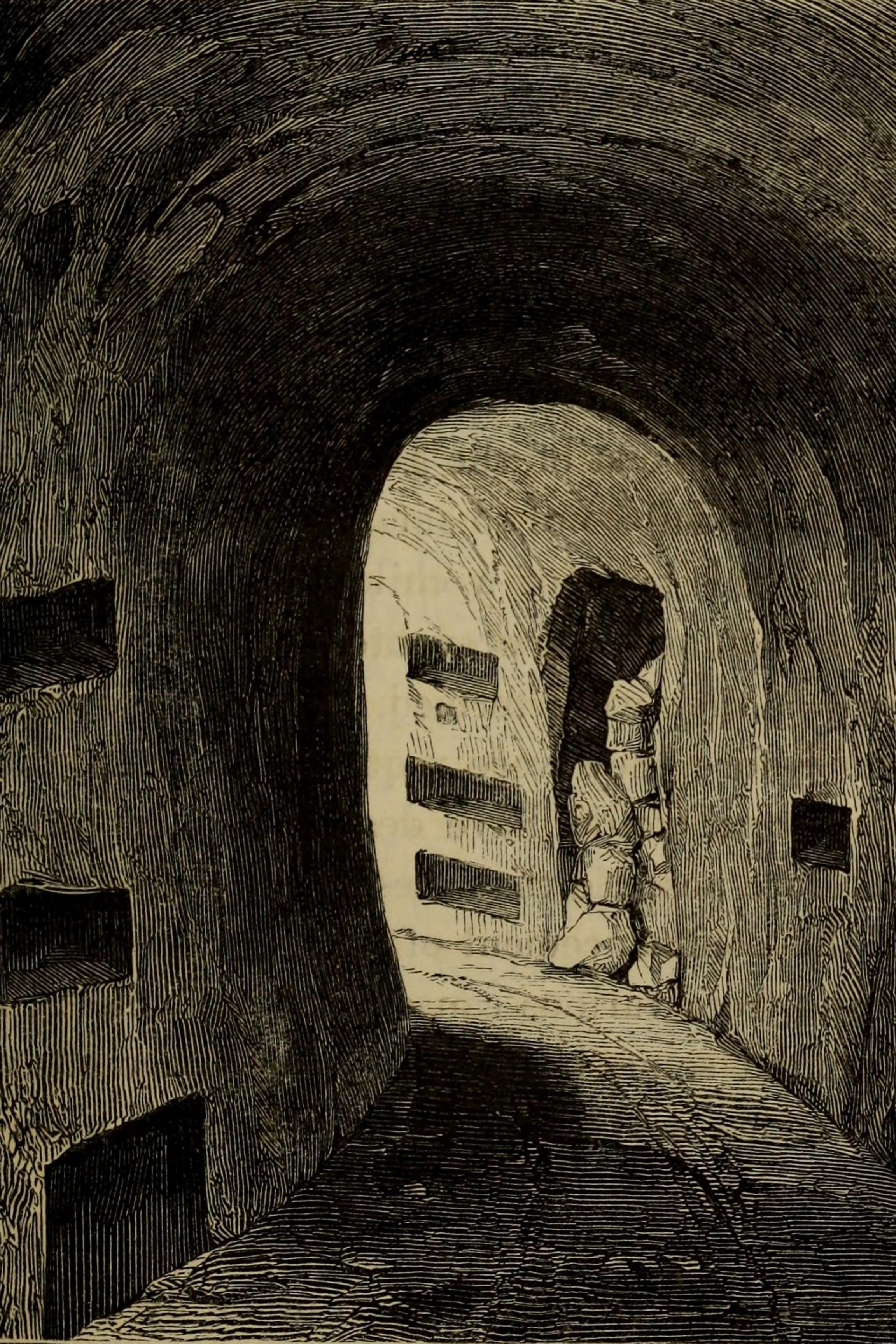
- A suit of mail that causes its owner to constantly sweat no matter the temperature.
- A magic sword that slowly dulls other blades belonging to the owner.
- A shifting crown which prevents the owner from casting a shadow in any illumination level.
- A staff of death that makes its owner appear more like a walking corpse the more the item is used.
- A ring of regeneration that causes its owner to experience a voracious appetite while regenerating.

# PLAIN OF THEBES.


Birket Habou
N.W.
Medeenet Habou
Valley of the Tombs of the Queens
Cultivated Land
Kom el Hattan
Colossal Statues (Amunoph 2)
Memnonium
Sands
2326 Feet high
Path
Assaseef
Temple of Rameses 2
Drah Abou Negga
Valley leading to the Tombs of the Kings
Western Valley
Landing-place (Sycamore)
RIVER NILE
Palm Grove
Ancient Pier
LUXOR
Canal
Avenue of Sphinxes
Pylon
Temple
KARNAK
Great Temple
1 Hill Abd el-Quoorneh (Gornou)
2 Dayr el-Medeeneh (small Ptolemaic Temple)
3 Great Tomb of the Assaseef
4 Quoorneh Murraee
Scale
0
500
1000
2000
3000 Yards
W. Hughes, sc.


冨嶽三十六景
神奈川沖
浪裏
北斎改為一筆

# The Adventure



# Exploration & The Wilds

It is far more common in narrative games for exploration and travel to play a large role in the experience of the game. Many great tales involve a long and perilous journey to places unknown. The following rules aid in providing a random but challenging experience while traveling to, or through, the wild and untamed portions of the world.

**Starting Locations:** Characters are allowed to place where their personal residence is located on the game map. It is suggested that these locations be within the confines of the beginning settlement, and certainly no more then a hex away. In rare circumstances, such as magic-users, a greater distance may be allowed, but the distance should be within 4 hexes.

## Traveling the Map

A common hex grid is used for most mapping situations which are described within this game. At this scale, each hex has a real world size of 5 miles across its width or height. A map should begin with a small known area around the settlement in which the adventure is centered. Main roads should be known and marked upon the map as well. As the players travel the land, more of the map may become known. The contents of each new hex can be chosen in one of two ways, the choice of which is largely determined by the type, or scope, of game being played.

**Random Mapping:** The first is most useful for war games or other less narrative styles of play. In these situations, the map is generated procedurally as the players move from hex to hex. The contents of the first hex is determined by a random roll, or by agreement of the players.

### *Random Terrain (1d8)*

| Roll | Terrain | Roll | Terrain |
|---|---|---|---|
| 1 | Ocean | 5 | Forrests or jungle |
| 2 | Shoreline or dunes | 6 | Foothills or steppes |
| 3 | Wetlands or swamp | 7 | Lakes or rivers |
| 4 | Plains or desert | 8 | Mountains |

Once the original terrain is determined, variation from one hex to the next is likely of a minor, incremental nature then a more drastic change. The table below provides a random way to determine the amount of variation between hexes.

### *Random Terrain Variation (1d20)*

| Roll | Variation |
|---|---|
| 1 | Move three steps down the random terrain table. |
| 2-3 | Move two steps down the random terrain table. |
| 4-7 | Move one step down the random terrain table. |
| 8-13 | No change |
| 14-17 | Move one step up the random terrain table. |
| 18-19 | Move two steps up the random terrain table. |
| 20 | Move three steps up the random terrain table. |

Any variations in terrain should be kept within the reasonable limits of possibility. The list below offers a few considerations for each terrain type.

- *Desert & Plains:* Dry and often barren, such terrain causes creatures to make a constitution save each day to avoid an additional 1 point being added to their hit penalty.
- *Dunes & Shoreline:* There is a 1% chance per day of the group encountering quicksand. Each creature must make a dexterity save or die roll to avoid the hazard.
- *Foothills & Steppes:* These areas offer very little protection from the elements. Without the aid of a tent or something similar, rest offers no benefit during foul weather.
- *Forests & Jungles:* There is a 1% chance per day of some random party member being bitten by something. Roll on the table below to determine what and the effects.

### *Type of Bite (1d3)*

| Roll | Biting Creature |
|---|---|
| 1 | Poisonous snake or spider (constitution save or die) |
| 2 | Disease carrying insect (see disease entry below) |
| 3 | Plant toxin, -1 hit penalty for 1d3 days |

- *Lakes & Rivers:* There are no special rules for these areas unless currently on, or in the water (see Ocean & Seas).
- *Mountains:* There is a 1% chance per day of some random party member falling. The affected character must make a dexterity save or die roll to avoid harm.
- *Ocean & Seas:* Creatures not native to water must make a constitution check every 10 minutes to stay afloat. If such a check fails, a constitution save or die roll must be made.
- *Swamps & Wetlands:* This terrain is treated as both lakes & rivers and forests & jungles. During twilight 2 is added to all rolls made to determine what a random encounters is.

**Revealing an Existing Map:** This method of keeping a map is most useful during narrative style adventures and campaigns. In this method, the whole of the surrounding terrain is figured by the player who is acting as narrator and referee, then it is slowly revealed as the players move from hex to hex. Using this method requires a good deal more preparation, but often leads to more realistic maps.

## Movement of Individuals & Units

Moving the player's characters across the map takes time and resources. At this scale, different rates of movement are used to measure the distances traveled per day.

*Movement Rates*

| Movement Type | Rate | Movement Type | Rate |
|---|---|---|---|
| Footmen | 3 | Greater spirit | 15 |
| Wagon | 4 | Dragon | 24 |
| Draft horse | 5 | Griffon | 30 |
| Heavy horse | 6 | Hippogriff | 40 |
| Medium horse | 8 | Roc | 48 |
| Light horse | 10 | Winged horse | 48 |
| Raft | 10/3 | Broom | 40 |
| Boat | 15/5 | Carpet | 30 |
| Merchant ship | 12 | Jinn | 20 |
| Galley or longship | 20/6 | Elemental (air) | 30 |

**Movement of Large Groups:** Parties of men that number greater then a hundred suffer a 1 hex penalty to movement. A party that numbers greater then a thousand suffer a penalty of 2 hexes to movement.

**Terrain Penalties:** Certain terrain slows down the progress of a group due to the difficulty of moving through that type of terrain. These penalties are covered below.

*Movement Penalty by Terrain Type*

| Terrain | Penalty to Movement |
|---|---|
| Mountain or swamp | -3 hexes |
| Fording a river | -3 hexes |
| Desert or foreſt | -2 hexes |
| Maintained road | +1 hex |

**Reſt & Recuperation:** All creatures muſt reſt for one full day every six. The main exceptions to this rule are undead, who never tire, and dragons. A dragon that walks for three weeks, muſt reſt for one, and a dragon who flies for that amount of time muſt reſt an equal amount of time.

**Forced March:** Individuals or units placed at a forced march will add 50% to their movement. However, if three full days pass moving at this rate, a full day of reſt muſt be taken as if six normal days of normal movement had transpired.

**Time Scale:** A turn, when traveling at this scale, is a full day of movement and the corresponding nights reſt.

**Random Events:** When a new hex is entered, roll on the table below to determine if there are any encounters, events or unusual places (civilized areas have even odds of rolling below).

*Random Events (1d20)*

| **Terrain** | **Lost** | **Encounter*** | **Castle*** |
|---|---|---|---|
| Ocean | 10 or less | 11-16 | - |
| Shoreline | 3 or less | 4-9 | 19-20 |
| Wetlands | 10 or less | 9-19 | 20 |
| Desert | 10 or less | 11-16 | 20 |
| Forest | 6 or less | 7-12 | 20 |
| Foothills | 3 or less | 4-6 | 19-20 |
| Lakes | 3 or less | 4-9 | 19-20 |
| Mountains | 6 or less | 7-14 | 20 |

* *Encounters are covered later under "Encounters in the Wilds" below and they are dependent on composition of a party, as well as the terrain. Fortifications are covered under the header "Fortifications & Ruins" below.*

**Becoming Lost:** If a result indicates the party has become lost, they begin to move in a random direction determined by rolling a d8: 1 is north; 2 is north-east; 3 is east; 4 is south-east; 5 is south; 6 is south-west; 7 is west; and 8 is north-west. A party may not make unnecessary turns when lost. If the party has a skilled ranger by profession, they may attempt to roll under their wisdom to cease being lost.

## Fortifications & Ruins

When a fortification or ruins is found within an unknown hex, the occupants are determined randomly. If characters pass near such a place, there is a chance the characters are greeted by an envoy. If the characters are three squares away, there is a 1 in 6 chance of being greeted. If the characters are two squares away, there is a 2 in 6 chance of being greeted. If the characters are but a single square away, there is a 3 in 6 chance of being greeted. The inhabitants of a fortification or ruins always come forth to greet a party if they seem to lack strength, nor present a visibly bellicose air. A fortification is nearly always be populated by men. However, ruins have a greater chance of being populated by creatures of a monstrous or otherworldly nature.

*Fortifications & Ruins Occupants (1d6)*

| Roll | Leader | Men-at-Arms | Special |
|---|---|---|---|
| 1-3 | Fighting-man | Footmen | Knights |
| 4 | Wizard | Mercenaries | Elementals |
| 5 | Ordained priest | Levies | Knights |
| 6* | Sneak-thief | Footmen | Traps |
| 7 | High man | Elite footmen | Cataphracts |
| 8 | Low man | Elite footmen | Giants |
| 9* | Under man | Peasants | Eaters-of-men |
| 10* | Undead | Walking corpse | Lesser spirits |

* *These occupants usually inhabit ruins only.*

**Modifiers:** If the party has a member who is a high or low man, add 1 to the roll. If the party has a member who is a magic-user, add 1 to the roll. If the location is a ruin, add 1 to the roll. Finally, if the party has more then one permanent magic item per party member, add 1 to the roll.

**Fighting-Men:** A fortification or ruin led by a fighting-man will demand a duel with any other fighting-man who passes near, see above for chances. If a duel is not forthcoming, or there is no fighting-man (a professional soldier is acceptable) to accept the duel, the fortification charges a toll of 1d6x100 silver to pass. If a duel does occur, the leader of the fort or ruin claims the fighting-man or soldier's armor provided the leader wins. If the leader of the fortification loses, they host the party for up to a month, and provides a heavy horse to all the guests who may need one.

**High & Low Men:** A fortification or ruin held by high or low men functions as if lead by a fighting-man, magic-user, or sneak-thief depending on the class of the leader.

**Magic-Users:** A magic-user who leads a fortification or ruin often uses magic such as a geas to compel visitors to seek treasure or dispatch enemies for them. In all other cases, a magic-user demands a toll of either a permanent magical item suitable for a magic-user, or 1d4x1000 silver to pass without incident.

**Priests:** A fortification or ruin held by members of a religion or cult require a tithe of 10% of the total treasure (silver, gold and jewels) possessed by all members of the party. If a tithe is not possible, the party becomes the target of a geas and is sent off questing for relics.

**Sneak-Thieves:** If a fortification or ruin becomes overrun and under the control of sneak-thieves, the thieves attempt to rob all who pass near. If by stealth or strong-arm tactics, they usually come in the night, or set up an ambush during the day. Sneak-thieves prefer to leave their marks living, though they trap any fortification or ruin they have overrun.

**Undead:** A fortification or ruin overrun by walking corpses is most unnatural. If there are no special units or leaders in the fortification, the walking corpses attack anything that comes near. If accompanied by lesser spirits, such as a gást or even a vampyre, these fortifications and ruins can act as if led by a fighting-man or a magic-user (even odds). Such places always have a weak veil, and little separates them from the influence of the Otherworld (treat as within the border realm).

**Under Men:** A fortification or ruin that has been overrun by under men functions similarly to one overrun by sneak-thieves. However, under men attempt to kill any who travel near if they believe they can prevail in a pitched battle. Under men accompanied by eaters-of-men become exceedingly bellicose. If under men are equaled or outmatched by a party, they resort to trickery in an attempt rob or extort them.

**Men-at-Arms:** A fortification or ruin is defended by between 30 and 180 (3d6x10) men of a type listed above. The basic defender of a fortification is a light footman commonly armed with light crossbows or short bows, along with their standard arms. One-third of these defenders are heavy footmen, provided the entry above does not read "peasants". All men-at-arms are usually of the same lineage as their leader, and they gain any abilities common to that lineage. Most men-at-arms can ride and are treated as horsemen of similar equipment if mounted.

**Special Guards:** There are even odds, that a fortification or ruin contains special guards or units. If these units are from a lineage of men (common, high or low), they number of these special troops is determined by rolling 3d6. Special units who are not from a lineage of men roll 1d4 to determine their numbers. If these special troops are from the lineages of men, their level is determined by a roll of 1d6.

**Type of Location:** A fortification can signify any fortified area which is settled by another group. If desired, players can roll to determine the nature of the fortification: 1, a castle; 2-5, a hillfort; 6, ruins.

## Encounters in the Wilds

If an encounter is indicated when moving into an unexplored hex, there are a few additional considerations. When used as a war game, the engagement is "preset" and begins the moment play starts. When playing in a narrative style, these following steps or considerations precede the usual flow of battle.

**Sighting:** The range that most creatures are able to perceive other creatures is between 4" to 24" (4d6) outdoors and 4" to 8" (1d6+3) indoors. If it is night time, use the indoor range. A skilled ranger, animal, dragon, eater-of-men, great beast, or skin changer adds 4" to each of those values.

**Surprise:** When two or more groups come within sight of one another, a d6 is rolled by each group. A result of a 1-2 on this roll means that group is surprised. An individual or group with the advantage of surprise, gains an additional movement segment before the usual flow of battle. This free segment can be used to flee, cast a spell, or move to engage the enemy.

**Chances of an Encounter:** After each turn of movement, roll a d6. If the result is a 6, an encounter has occurred. Roll on the appropriate table as determined by the current terrain. If within 5 hexes of a settlement of common men, subtract 5 from the roll. For each high or low man in a group, add 1 to the roll (to a maximum of +4). See the section "All Creatures Great & Small" for the results.

### *Random Encounters, Ocean & Lowlands (1d20)*

| **Encounter** | **Ocean*** | **Shore** | **Swamp** | **Desert** |
|---|---|---|---|---|
| Animal | 1-8 | 1-4 | 1-6 | 1-7 |
| Men | 9-10 | 5-10 | 7-8 | 8-10 |
| Heroes | 11 | 11 | 9 | 11 |
| Great heroes | 12 | 12 | 10 | 12 |
| Wizards | 13 | 13 | 11 | 13 |
| Great beasts | 14-19 | 14-15 | 12-15 | 14-15 |
| Skin-changers | - | 16 | 16 | 16 |
| Eaters-of-men | - | 17-18 | 17-18 | 17 |
| Giants | - | 19 | 19 | 18-19 |
| Dragons | 20 | 20 | 20 | 20 |
| Animated objects | 21 | 21 | 21 | 21 |
| Walking corpses | 22 | 22 | 22 | 22 |
| Lesser spirits | 23 | 23 | 23 | 23 |
| Greater spirits | 24 | 24 | 24 | 24 |

** A result indicating any type of man (including heroes, great heroes and wizards) who is encountered at sea, will be aboard a boat or ship and combat begins as a naval engagement.*

## *Random Encounters, Highlands & Lakes (1d20)*

| **Encounter** | **Forest** | **Hills** | **Lakes*** | **Mount.** |
|---|---|---|---|---|
| Animals | 1-9 | 1-5 | 1-4 | 1-9 |
| Men | 10 | 6-10 | 5-10 | 10 |
| Heroes | 11 | 11 | 11 | 11 |
| Great heroes | 12 | 12 | 12 | 12 |
| Wizards | 13 | 13 | 13 | 13 |
| Great beasts | 14-15 | 14-15 | 14 | 14-15 |
| Skin-changers | 16-18 | 16 | 15-16 | 16 |
| Eaters-of-men | 19 | 17-18 | 17-18 | 17 |
| Giants | - | 19 | 19 | 18-19 |
| Dragons | 20 | 20 | 20 | 20 |
| Animated objects | 21 | 21 | 21 | 21 |
| Walking corpses | 22 | 22 | 22 | 22 |
| Lesser spirits | 23 | 23 | 23 | 23 |
| Greater spirits | 24 | 24 | 24 | 24 |

** A result indicating any type of man (including heroes, great heroes and wizards) who is encountered upon a lake, has even odds to be aboard a boat (see above), or on the shore.*

### *Random Encounters, Populated & Unusual (1d20)*

| **Encounter** | **Rural** | **Urban** | **Caves** | **Graves** |
|---|---|---|---|---|
| Animals | 1-6 | 1-2 | 1-10 | 1-2 |
| Men | 7-10 | 3-13 | 11 | 1-6 |
| Heroes | 11 | 14-15 | 12 | 7-8 |
| Great heroes | 12 | 16 | - | 9 |
| Wizards | 13 | 17 | 13 | 10-11 |
| Great beasts | 14-15 | - | 14-16 | - |
| Skin-changers | 16-17 | 18 | 17 | 12 |
| Eaters-of-men | 18 | - | 18 | 13 |
| Giants | 19 | - | - | - |
| Dragons | 20 | - | 20 | - |
| Animated objects | 21 | - | 21 | - |
| Walking corpses | 22 | 19 | 22 | 14-18 |
| Lesser spirits | 23 | 20 | 23 | 19 |
| Greater spirits | 24 | 21+ | 24 | 20+ |

**Reactions of Random Encounters:** Not all encounters must lead to combat. Some, more intelligent opponents, may seek a less antagonistic meeting. If a random encounter is with creatures capable of reasonable communication with the characters, they may seek to hide, or speak with characters who do not seem overly aggressive. Roll on the table below to see the sort of reaction taken by the encountered party.

### *Random Encounter Reactions (1d20)*

| Roll | Reaction |
|---|---|
| 1-6 | Negative (attack or move away) |
| 7-14 | Neutral (hide or keep distance) |
| 15-20 | Positive (communicate or approach) |

Creatures of like lineage or type add 1 to the roll, add an additional 1 if there is some greater bond (i.e., loyal to the same lord, family members, from the same town, etc.). A high man may add 1 to the roll but a low man must subtract 1. Charisma of 7 or less subtracts 1 from the roll, and 13 or greater adds 1. Some opponents can be influenced through bribery and strong-arm tactics thus overriding the roll.

**Avoidance:** In some conflicts, players might find it prudent to flee and avoid an engagement altogether, though this is not always possible. Provided the characters have not been noticed, avoiding an engagement is not difficult. If the characters have been noticed, an opponent is likely to give pursuit. Reasonably intelligent creatures are unlikely to chase a superior force, and some may even notice when their pursuit is leading them into an ambush. There is no chance of avoiding an opponent who has surprised the characters and is within 12". If the characters choose to flee, an opponent continues to follow until there is 9" or more between them and all the fleeing characters. If the characters round a corner or pass through a door, an opponent only follows on a roll of 1-2 (d6), and the chance drops to 1 in 6 (d6) if the door passed is secreted or locked. Extended pursuit is handled below under "Evading the Enemy".

**Evading the Enemy:** If an encounter is set to occur on the larger scale hex map used in venturing through the wilds, the encounter can be evaded. This is influenced by the size of both the evading and pursuing parties, as well as surprise and terrain. The following table may be used as a guideline for the chances of successfully evading an engagement.

*Evasion Chances (d20)*

| Party Size | Enemy #'s | Roll |
|---|---|---|
| 1-3 | 1/4 of maximum or less | 11+ |
| 1-3 | 1/4 to 3/4 of maximum | 7+ |
| 1-3 | Over 3/4 of maximum | 3+ |
| 4-9 | 1/4 of maximum or less | 15+ |
| 4-9 | 1/4 to 3/4 of maximum | 11+ |
| 4-9 | Over 3/4 of maximum | 7+ |
| 10-24 | 1/4 of maximum or less | 18+ |
| 10-24 | 1/4 to 3/4 of maximum | 15+ |
| 10-24 | Over 3/4 of maximum | 11+ |
| 25+ | 1/4 of maximum or less | 20 |
| 25+ | 1/4 to 3/4 of maximum | 17+ |
| 25+ | Over 3/4 of maximum | 13+ |

If the characters have the advantage of surprise, reduce all the above numbers to roll above by half. If the creatures have the advantage of surprise, add 5 to the players evasion roll.

Woods and swamps allow the player to subtract 5 from the die roll, while also allowing a roll of 19 or 20 to execute a successful evade maneuver when the player is surprised. High men gain a similar benefit when in natural terrain, this stacks with the benefits of woods but not swamps.

If the evading group is twice as fast (in inches of movement) then the creatures they are evading, they may subtract 5 from the roll. This includes attempts to evade even when surprised. If the evading group is half as fast, they add 5 to the roll.

**Pursuit:** A pursuit is likely to occur when characters fail to evade an engagement. During a pursuit, the characters roll a d6 to determine the direction (around a hexagon). Creatures that are faster then the characters have even odds to overtake the characters. If the characters are not overtaken, the pursuit continues with the same odds of being overtaken. Creatures seldom give pursuit for more then 5 hexes. As with all movement in the wilds, getting lost is possible for all parties involved. If the pursuers become lost, the pursuit ends.

For each hex traveled during a pursuit, a half-day (or night) must be used to rest. During such periods, roll twice for the possibility of random encounters.

**Deterrence & Distraction:** Burning oil, caltrops, food, as well as treasure can be used to thwart a pursuit, with varying degrees of success. Burning oil can deter creatures not immune to fire, and caltrops can deter creatures who do not fly. Food deters non-intelligent creatures on a 3+ (d20), semi-intelligent creatures 11+ (d20), or intelligent creatures on a 19+ (d20). Treasure deters intelligent creatures on a 3+ (d20), semi-intelligent creatures 11+ (d20), and non-intelligent creatures on a 19+ (d20). What constitutes a sufficient amount of food or treasure depends upon the situation.

## Hazards of the World

Adventuring through the wild parts of the world is fraught with danger even if one does not consider monstrous beasts or otherworldly spirits. Many such perils are outlined below.

**Falling:** After a height of 1" (or 10 feet), any character or creature must make a dexterity save to avoid injury. Every additional 1" fallen subtracts 1 from the roll. A fall from 1" causes a character to fall unconscious for 1d3 turns. A fall from any greater height will cause 1 hit per 1" after the first 1". A constitution save will negate the unconscious effect and reduce the number of hits taken by half.

**Catching Fire:** Any creature that catches fire, must make a dexterity save each turn or take a hit. Creatures or characters may subtract 5 from the roll if they drop and roll upon the ground. If aided by another in attempting to extinguishing the flames an additional 5 can be subtracted from the roll.

**Disease & Sickness:** If exposed to a source of sickness or disease, a creature makes a constitution save. If the save fails, the creature becomes infected. After each passing of a specified period of time, the creature must make another save, to avoid losing 1 point of constitution.

*Disease Severity & Onset Times*

| Type | Onset | Save | Infect |
|---|---|---|---|
| Cold | 1/week | - | 20% |
| Severe | 1/day | -2 | 50% |
| Long-term | 1/month | -4 | 10% |

Failing this save by 5 or more causes the loss of 1 hit along with the previously stated effects of failure. Success indicates a full recovery and a natural 20 provides the infected creature with immunity to that particular disease. Most diseases cause a loss of constitution, though some affect additional attributes. A hit with a weapon requires a save to avoid a severe infection.

**Dehydration & Starvation:** A character who is not able to consume the necessary food or water is required to make a constitution save at regular intervals: once per day for water; and once per week for food. If a save fails, the character becomes too weak to continue and must have help from others to stay alive. If the save is successful, the character takes a penalty of 1 from all d20 rolls until the required sustenance is obtained and proper rest undertaken.

**Lack of Sleep:** A character who foregoes sleep must make a constitution save. Failure imposes a penalty of 1 to all d20 rolls made by the character, until a proper nights rest can be had. This penalty is cumulative up to 5.

## Weather

If the choice of weather has not been made for narrative or other reasons, it can be randomly determined. Each morning, the basic weather pattern is determined with the roll of a d6. The result of the first roll sets the tone of the weather for the whole day.

Every other turn, starting with the first of the morning, the current weather conditions are determined by rolling a second d6 and checking the table below. Any roll made during the months of summer subtracts 2 from both die rolls. Any roll made during the months of winter adds 2 to both die rolls. In both cases 6 is the maximum and 1 the minimum.

### *Random Weather (1d6 x2)*

| Roll | Calm (1-3) | Cloudy (4-5) | Rain* (6) |
|---|---|---|---|
| 1 | excessive heat** | no change | light rain |
| 2 | no change | no change | light rain |
| 3 | no change | ‹ clears up | ‹ cloudy |
| 4 | no change | no change | ‹ cloudy |
| 5 | no change | no change | hard rain |
| 6 | cloudy › | darkens › | hard rain*** |

* *If temperatures are cold enough, hail and snow will replace rain.*

** *Fatigue values doubled, high possibility of fire.*

*** *3 turns of hard rain brings mud, all movement halved.*

Desert environments subtract 2 from both rolls and mountains add 2 to both rolls.

**Speed of Change:** Even when aided by magic, a shift in the base weather pattern requires at least an hour, if not more to take hold. A shift in the current pattern requires one turn to take effect.

**Exposure:** Any character who ventures into weather they did not properly prepare for, makes a constitution save. If the save fails, the character subtracts 1 from all d20 rolls until they find the proper shelter. If the character fails 5 saves, they take a damage equal to a hit. If the character is reduced to 0 hits they fall unconscious from exposure and will die in a day if they do not receive the proper aid.

# The Otherworld

Some adventures, battles or scenarios may take place in some portion of the Otherworld. Such games need to contend with some important differences in how the Otherworld functions in comparison to the mundane.

## The Veil

The mundane, mortal world is separated from the Otherworld by a curtain of perception. To pierce this "veil" a character must meet certain conditions. Lineage will play a large roll in determining what these conditions are, as such common men have the greatest difficulty seeing, or moving, beyond this veil.

**Common Men:** In practical terms, a common man may only enter the Otherworld by way of their own death, or through great magic. Though they can be pulled into the border regions by great numbers of beings with Otherworldly origins or strong, localized magical effects (such as powerful items or places of great power), they cannot do so of their own will. Any common man who travels to the Otherworld proper, is considered to have died. Furthermore, any time common men outnumber both items of magic and creatures of Otherworldly origins by a ratio of 100 to 1, no travel may be made to or from the Otherworld.

**High Men:** If a high man is alone, or outnumbers common men in the area, they are considered to exist on the border realms or the mundane. In such situations, a high man may choose which realm they inhabit. Too many common men (100 to 1) can pull a high men into the mortal realm, the reciprocal is also true. To pull common men into the border realm, High men must still outnumber common men the area.

**Low & Under Men:** These beings do not cause a shift in and of themselves, but they do not interfere with these effects caused by others. In the most basic terms, low men are native to the mundane and under men to the Otherworld. However, the ties either has to both realms offers a certain neutrality in where they consider "home".

**Magical Items:** Items of permanent enchantment also weaken the veil. A common man in possession of such an item is treated as a low, or under, man. A low, or under, man who possesses such an item is treated as a high man. A high man with such an item is treated as an additional high man, when trying to overcome a common man's effects on magic or movement between the worlds. This bonus is cumulative, more items of magic a high man possesses, the easier it becomes to overcome the effects of common men.

**Other Creatures:** Most other creatures, aside from spirits (see below) have little effect upon the state of reality. More often, a monstrous creature's existence in the mortal realms is a byproduct of the veil becoming weakened.

**Places of Magic:** Some locations, particularly those which had great magical happenings; or vast emotional occurrences such as a war, legendary battle or the site of human sacrifice, are always considered within the boarder realms. Any hex that is either a forest, mountain, ocean or swamp and is 5 or more hexes away from a settlement of common men (20 if after the 16th century), will be considered within the boarder realms. A site such as a graveyard or some temples and religious locales may also be considered in the border realms, though such places are often warded by great magic, or through some powerful miracle enacted by deified spirits.

**Sprits:** A spirit acts much as a common man does except with relation to the Otherworld. Within the border realm, or the Otherworld proper, a spirit nullifies the affect of the presence of common men. Spirit have similar difficulty ﬅepping into the mortal realm, that a common man has ﬅepping into the Otherworld. Under moﬅ circumﬅances, a spirit may only cross into the mortal realms if summoned or otherwise pulled across by a traumatic event.

## The Otherworldly Realms

There are four realms which all make up some portion of the Otherworld. Each of the realms have a particular set of laws unique to that realm which are described bellow.

**The Border Realms:** Being simply an extension of the mortal or mundane realms, the border realms seem familiar but unusual. These are the important differences to note when traveling the border realms.

- When traveling within areas on the border between the worlds, characters may add 3" to their movement rate for each mental attribute (intelligence, wisdom and charisma) which is 13 or greater.
- Though the border realm mirrors the mundane world, no character, creature or item my affect another person, place or thing across the veil of worlds, unless expressly ﬅated in the item or ability's description.
- Characters or creatures who exiﬅ for lengthy periods of time in the border realms require one-tenth the commonly required suﬅenance, and age at similar rate of one of tenth normal.
- It always seems to be twilight in the boarder realms and though the sun does rise and set, The level of illumination remains relatively unchanging when outside.

**The Realm of Dreams:** This is possibly the most undefined area in all the realms, both mortal and otherwise. There are a few important differences between the lands of dreams and the mundane that are worthy of detail.

- First and most importantly, there is no death here. Dying in a dream, does not cause the death of your mortal body. Dying during a dream does however awaken the sleeper and there is even odds that the night's sleep is interrupted.
- Movement rate when dreaming is a function of wisdom. A character moves at 3" per 3 points of wisdom. This basic rate is modified by the characters charisma and intelligence. A character with an intelligence of 13 or greater, subtracts 6" from the total. A character with a charisma of 13 or greater, adds 6" to the total.
- Dreams can often offer limited prognostication, allowing a dreaming character to gain glimpses of distant events, or events yet to happen. This sort of dream may occur at times during narrative play to foreshadow or allow players an "otherworldly" source of information about a current problem. The exact effects are handled purely within the narrative of the story.
- Challenges faced in the realms of the dreaming are often of a "metaphorical" sort. Moving a great weight in fact, may require force of will, as an example. In many instances, a roll against an attribute may not yield the expected result.
- Either the dreaming character (if aware) or the character with the highest wisdom (if somehow there are characters in the dream beyond the one having the dream) has control of the general surroundings within a dream. Any character within a dream may roll against their wisdom to invoke some effect or change some detail in a dream. Such changes may be undone if the original dreamer is aware.
- Everyone's dreams are realm of their own.

**The Lower Realms:** These places can be seen as an extension of the border realms, however they do reach into lands not mirrored in the mortal worlds. Other then the few differences outlined below, the lower realms function much like the border realms.

- If a character is traveling in the lower realms, they have either left this mortal coil in death, or have physically crossed into the Otherworld.
- "Death" in the lower realms is not permanent, and those who "die" slowly reconstitute themselves. The process may take days, months, or years but it is inevitable.
- Any creature which is not of otherworldly origins, that crosses over to the Otherworld, will be considered to have died. They may only return to the mortal realms by way of powerful magic.
- Movement in the lower realms, is a function of charisma. A character moves at 3" per 3 points of charisma. If the character has an intelligence of 13 or greater, they may add 6" to the total. If the character's wisdom is greater then 13, subtracts 6" from the total.
- Nothing in the lower realms ages unless it wishes to and no change is permanent there.
- Any given character views the lower realms based on the cosmology they have been taught to believe in. The lower realms to a Christian appear to be Hell, but to a Viking, it would appear to be Valhalla. If two or more creatures in an area follow the same beliefs the effect is strengthened. Over time, the lower realms begin to appear in accordance with the views of the largest population present.
- Sustenance is not required while within the lower realms but may be partaken of for pleasure.
- Spirits in the lower realms can hear anything spoken to them from the mortal realm, provided they are named first.

**The Higher Realms:** The "Heavens" or the higher realms share greater similarity to the realms of dream, then to the boarder or lower realms. The basic "laws" of these exalted places are as follows.

- Common men can "project" their conscious selves into these realms (much like dreaming), but may not travel to them except through death. Characters and creatures who are of an otherworldly nature may travel to the higher realms with their physical bodies.
- Death, including that of the projected self, is permanent in the higher realms. Here, all that a being is can be killed similar to a body of flesh and blood.
- Movement through the higher realms, is a function of intelligence. A character moves at 3" per 3 points of intelligence. If wisdom is 13 or greater, add 6" to the total. If charisma is 13 or greater, subtract 6" from the total.
- Again, nothing in the higher realms ages, ever.
- The higher realms appear in a manner that is similar to the cosmology a given character has been taught to believe in. A group of people with the same cosmology or religion strengthen that view of the higher realms. However, just as with the dreaming realms, a character can roll under intelligence to manifest some change in the details of the setting, or invoke some form of effect or thing. Unlike dreams, no one can undo such changes unless they have an intelligence greater then whoever invoked the effect and they must roll under their intelligence.
- Sustenance is not required while traveling in the higher realms, but may be partaken of for purposes of pleasure.
- Spirits currently existing within the higher realms are able to hear anything spoken to them from the mortal realms provided their name is spoken first.

## As Above, So Below

One simple rule to keep in mind is this. When in the border realms, traveling underground eventually does lead to the lower realms, if one travels deep enough. Conversely, if one climbs or flies high enough, one eventually ends up in the heavens. The process by which this happens is different for the higher and lower realms, but usually involves death.

**Stairway to Heaven:** Climbing any mountain with a height of greater then 20,000 feet offers a character or group a 1% chance per day of climbing into the higher realms. Add 5% to this roll at times when the Moon seems unnaturally large. If a character or group is capable of flying 20 leagues above the Earth, they automatically enter the higher realms, but the journey is fatal to all things mortal.

**Road to Hell:** If a character or group travels underground to a depth of 1 mile or more, there is a 5% chance per day that they descend into the lower realms.

**Depths of the Abyss:** Diving or sinking to the depth of 1 league beneath the ocean, automatically causes the character or group to cross into the lower realms.

## Otherworldly Threats

A random encounter when traveling within the Otherworld is much the same as one within the mortal realms. The chances of an encounter are the same, as are the chances of surprise. The following table should be used to determine the type of creature encountered. Unlike the mortal realms, the chances of encountering a monstrous beast or some form of spirit are much greater.

### *Random Encounters, The Otherworld (1d20)*

| Encounter | Boarder | Lower | Higher | Dreams |
|---|---|---|---|---|
| Greater spirits | 1 | 1-2 | 1-3 | 1-2 |
| Lesser spirits | 2-3 | 3 | 4-7 | 3 |
| Walking corpses | 4 | 4 | - | 4 |
| Animated objects | 5-6 | 5-6 | 8-9 | 5-6 |
| Dragons | 7 | 7 | - | 7-8 |
| Giants | 8 | 8-9 | 10-11 | 9 |
| Eaters-of-men | 9-10 | 10 | 12 | 10 |
| Skin-changers | 11 | 11 | - | 11 |
| Great beasts | 12 | 12 | - | 12 |
| Wizards | 13 | 13 | 13-14 | 13-16 |
| Great heroes | 14-15 | 14-16 | 15-16 | 17 |
| Heroes | 16-17 | 17-18 | 17-19 | 18 |
| Men | 18 | 19 | 20 | 19 |
| Animals | 19-20 | 20 | - | 20 |

**Sighting:** The most important difference to note during any form of encounter within the otherworldly realms is the range at which a creature or other foe comes into visual range. Any creature that is not of some otherworldly lineage sees at the common indoor or nighttime range when traveling in any of the otherworldly realms. Any creature of otherworldly origin sees using the daytime or outdoor ranges when traveling within these realms.

## Otherworldly Considerations

There are a few unusual considerations when traveling to and fro across the realms. The relationship between the mundane realms and the Otherworld is uneven at best, and terrifying at its worst.

**Time & Distance:** If any significant time is spent in the Otherworld, roll on the table below to determine the variation in time between the worlds. Use the most preferable modifier of the individuals within a group.

*Time Alteration Ratio Between Realms (1d12)*

| Type | 1-2 | 3-5 | 6-8 | 9-11 | 12 |
|---|---|---|---|---|---|
| Common man | x3 | x2 | x1.5 | x1.25 | - |
| Monstrous | x2 | x1.5 | x1.25 | - | x.75 |
| Magic-users | x1.5 | x1.25 | - | x.75 | x.5 |
| High men | x1.25 | - | x.75 | x.5 | x.25 |
| Spirits | - | x.75 | x.5 | x.25 | x.125 |

**The Black:** Large cities with dense populations of common men often become great expanses of nothingness within the border realm. If a city's population reaches one million, that area within the border realms becomes a great, all-consuming void that slowly expands with the march of men. No creature of spirit will choose to enter such an area unless suicidal. No traveler of in border realms willingly approaches such an area, and spirits consider beings lost to such places the worst of all fates. Those lost to The Black are forever gone. Rome 133 B.C.E was the first such place in all of history.

## Intoxication, Near Death, & The Veil

Imbibing alcohol in large amounts, smoking hemp or hashish, or consuming of hallucinogenic drugs, all have an impact upon a character and how they view the veil between realms. The effects these substances cause are detailed below.

**Alcohol:** A common man who has had a number of alcoholic beverages (beer, wine, etc.) equal to half their constitution, is able to see into the border realms. Being drunk does not offer the ability to interact with the border realms, however. Any who are this drunk, makes all d20 rolls at a penalty of 4.

**Hashish & Hemp:** A common man who smokes hashish or hemp can see into the border realms without the detrimental effects of alcohol. This is a double-edged sword however as the smoke attracts spirits, who may use it to influence the mundane realms. Again, neither substance grants the ability to interact across the veil, just simply to perceive.

**Hallucinogens:** If such substances are consumed in sufficiently high quantities, they can take a common man across the veil and into the border realms. The quantities need to be rather large, forcing a save or die roll. If successful, the common man has been transported to the corresponding location within the border realm.

**Near Death:** A creature who is currently within the throws of the "death spiral" is able to see across the veil. The closer to death the creature is, the less of the mortal world is visible. Creatures native to the Otherworld, do not experience this effect, as they are familiar with the veil and most can at least peek beyond it naturally.

# What Lies Beneath

In the effort of providing a completely randomized experience, a system has been included to create crypts, barrows or other underground "dungeons" where an adventurer may find fame and fortune. The system is not terribly elaborate, but should provide sufficient detail to be narratively expanded upon.

Keep in mind, when determining the events of a game, or the contents of a tomb, common sense should prevail over mere dice rolls. The results should be mapped upon graph paper, as well as notes of any contents, encounters, or special finds. All encountered creatures can be generated using the "caves" entry from "Encounters in the Wilds".

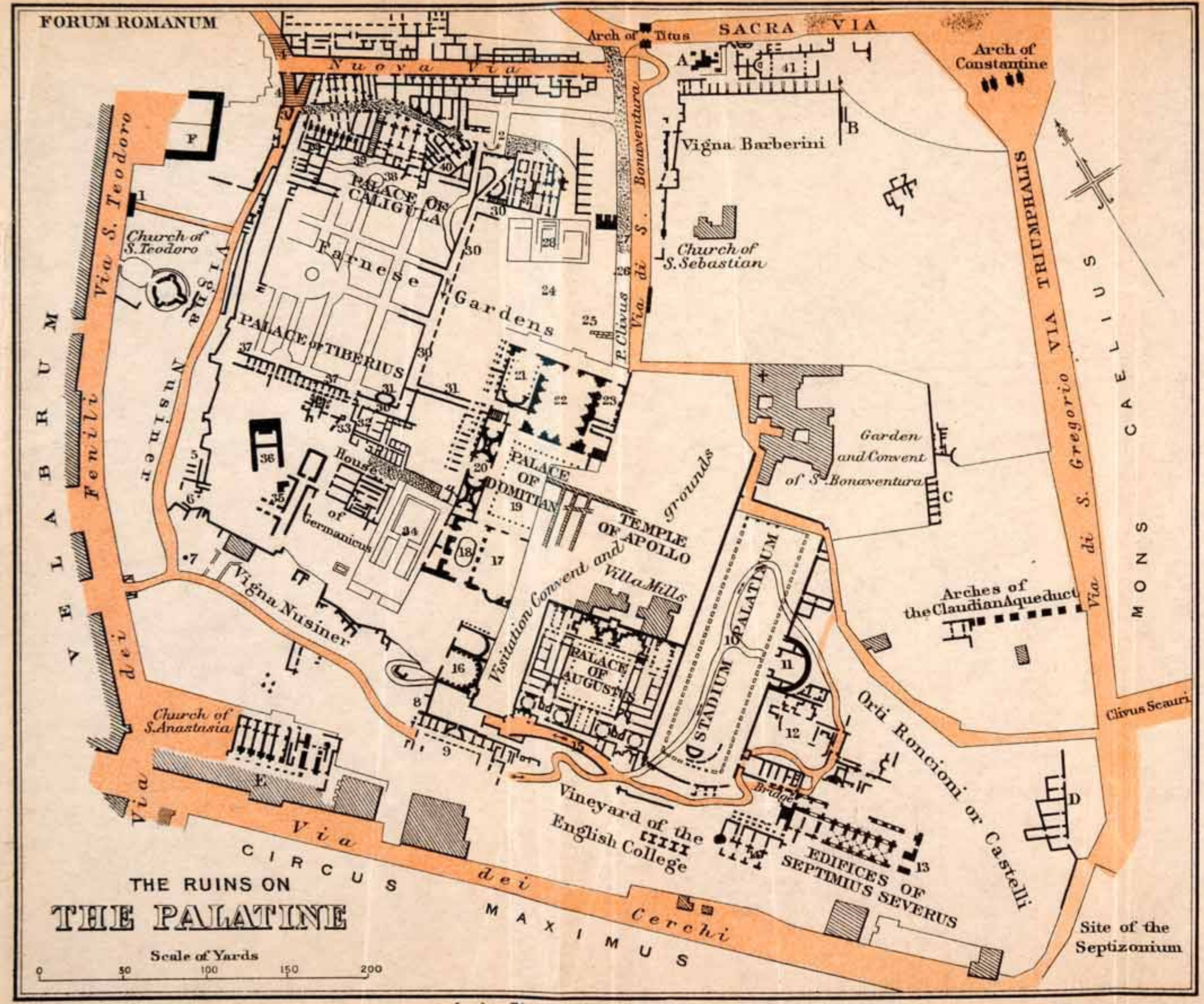
Of final note, such underground locals are rare in history, but not unheard of. Thus, most games should not generally focus around a dungeon crawl.

**Scale:** As perviously noted, distance indoors and underground is equal to 1" per 10 feet, rather then the 1" per 10 yards that is common outdoors.

**Sighting:** Without some form of light, a man is unable to see underground. Creatures native to the caves under the earth are often able to sense heat, and thus perceive other creatures within 5" that give off any heat whatsoever. Under men and dragons are examples of creatures which sense heat.

## Abandon Hope

The first thing to determine when creating a barrow, crypt, tomb, or other underground landscape, is the entrance. From this starting point, the dice may be allowed to determine the rest. The starting point, or entrance, should be a simple cave, door, or other portal.


FORUM ROMANUM
SACRA VIA
Arch of Titus
Arch of Constantine
Nuova Via
Via di S. Bonaventura
P. Clivus
Vigna Barberini
Church of S. Sebastian
VIA TRIUMPHALIS
Via di S. Gregorio
CAELIUS
MONS
Clivus Scauri
Garden and Convent of S. Bonaventura
Arches of the Claudian Aqueduct
Orti Roncioni or Castelli
Site of the Septizonium
EDIFICES OF SEPTIMIUS SEVERUS
Bridge
Vineyard of the English College
STADIUM PALATINUM
PALACE OF AUGUSTUS
Villa Mills
Visitation Convent and grounds
TEMPLE OF APOLLO
PALACE OF DOMITIAN
House of Germanicus
PALACE OF TIBERIUS
Farnese Gardens
PALACE OF CALIGULA
Vigna Nusiner
Church of S. Teodoro
Via S. Teodoro
VELABRUM
Via Fenili
Via dei Cerchi
Church of S. Anastasia
CIRCUS MAXIMUS
Via
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39
40
41
THE RUINS ON
THE PALATINE
Scale of Yards
0
50
100
150
200

London : Edward Stanford, 12, 13 & 14, Long Acre, W.C.

## INDEX TO THE PLAN OF THE PALATINE.

1. Entrance.
2. Fountain and Casino.
3. *Clivus Victoriæ.*
4. Stairs from Forum to Porta Romanula.
5. Reservoir.
6. Remnants of Roma Quadrata (walls of Romulus).
7. Altar of C. S. Calvinus.
8. Remnants of Roma Quadrata.
9. House of Gelotius (Domus Gelotians).
10. Palatine *Stadium.*
11. Exhedra of the *Stadium.*
12. Baths adjoining the *Stadium.*
13. Terraces of S. Severus.
14. Imperial balcony overlooking the *Circus Maximus.*
15. House of Augustus (now inaccessible).
16. Academic hall (?)
17. *Triclinium.*
18. Nymphœum.
19. Peristyle.
20. Minor Halls. } In the Palace of Domitian.
21. Basilica.
22. Royal hall.
23. *Lararium.*
24. *Atrium.*
25. Remnants of Roma Quadrata.
26. Palatine *Clivus.*
27. Site of the *Porta Mugonia.*
28. Temple of Jupiter Stator.
29. Substructions of the Palace of Caligula.
30. Crypto porticus.
31. Subterranean passage.
32. House of Germanicus.
33. Well.
34. Temple of Jupiter Victor (?)
35. Ruins in *Opus Quadratum.*
36. Temple of Cybele (?)
37. Palace of Tiberius.
38. Belvedere.
39. Stairs of Caligula's Palace.
40. Substructions of the Palace of Caligula.
41. Excavations along the Via Sacra. Ruins of baths of the fourth century.

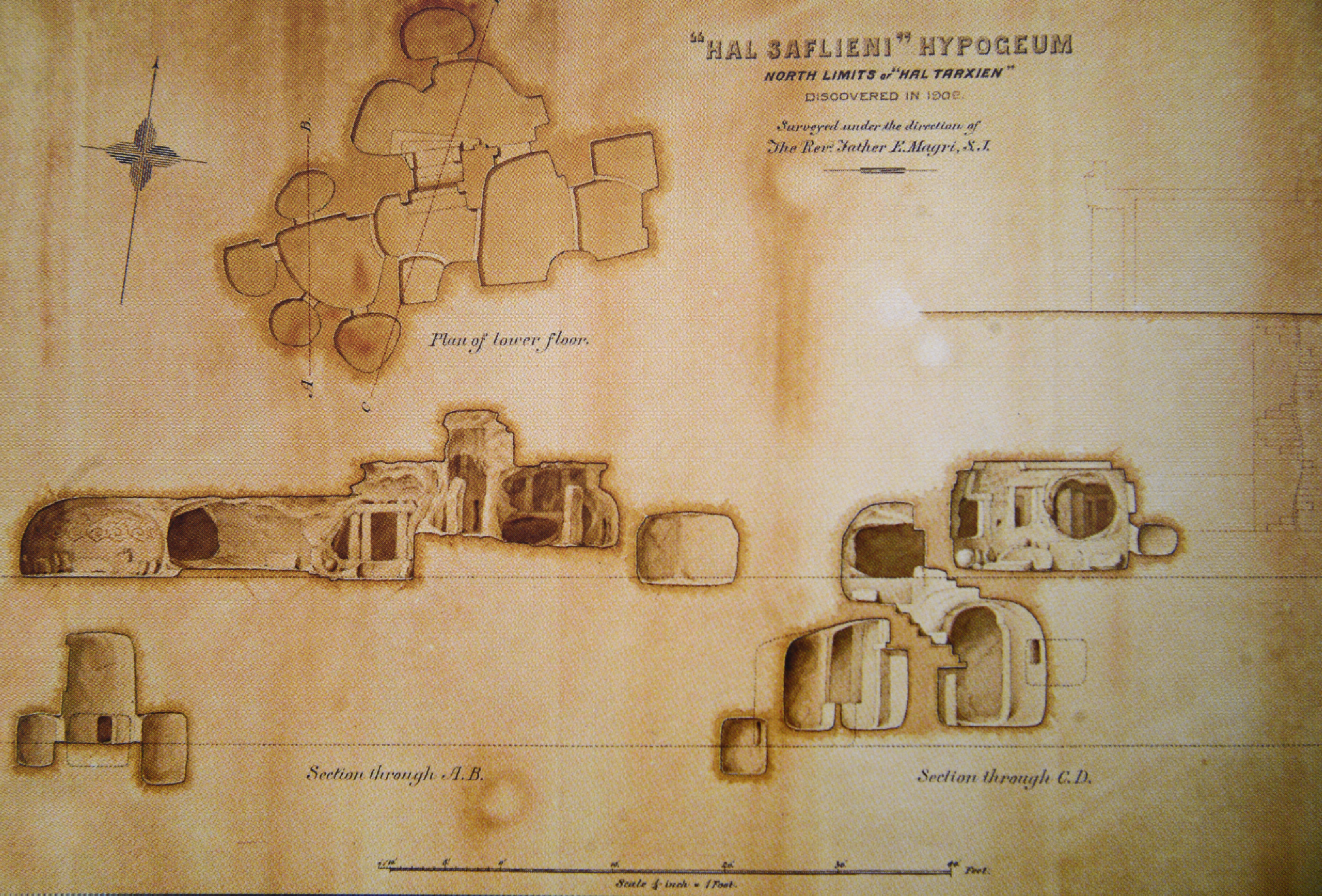
A. Ruins of the mediæval *Torre Cartularia.*
B. Neronian Substructions.
C. Cells of *Opus incertum*, under the garden of S. Bonaventura.
D. Shops of *Opus reticulatum* along the *Via Triumphalis.*
E. Street and shops of very ancient construction, under the Church of S. Anastasia.
F. Temple of Augustus.

# “HAL SAFLIENI” HYPOGEUM

**NORTH LIMITS of “HAL TARXIEN”**

DISCOVERED IN 1902.

*Surveyed under the direction of*
*The Revᵈ Father E. Magri, S.J.*


B.
D.
A.
C.
Plan of lower floor.
Section through A.B.
Section through C.D.
10 5 0 10 20 30 40 Feet.
Scale ¼ inch = 1 Foot.

### *Passages (1d20)*

| Roll | Feature |
|---|---|
| 1 | Stairs, roll on the stair table below. |
| 2-3 | Passage goes 1", door on left, continue 1". |
| 4-5 | Passage goes 1", door on right, continue 1". |
| 6-7 | Passage goes 1", passage on left, continue 1". |
| 8-9 | Passage goes 1", passage on right, continue 1". |
| 10 | Passage goes 2" and dead ends. |
| 11-12 | Passage goes 1", makes a 90° left, continue 1". |
| 13-14 | Passage goes 1", makes a 90° right, continue 1". |
| 15-19 | Room, roll on the room table below. |
| 20 | Passage continues for 2", no features (roll again). |

### *Passage Width & Height (1d20)*

| Roll | Feature |
|---|---|
| 1 | 1/2" x 1/2" creatures of man size must crawl. |
| 2-3 | 1/2" x 1" combat limited due to space. |
| 4-10 | 1" x 1" |
| 11-17 | 2" x 2" |
| 18-19 | 2" x 3" |
| 20 | 4" x 3" with pillars. |

## *Doors & Portals (1d20)*

| Roll | Feature |
|---|---|
| 1-10 | Wooden door, even odds of open or closed. |
| 11-12 | Locked wooden door, barred if a “pre-lock” era. |
| 13 | Stone door, even odds of open or closed. |
| 14 | Locked stone door, barred if a “pre-lock” era. |
| 15 | Iron bound, even odds of open or closed. |
| 16 | Locked iron bound, barred if a “pre-lock” era. |
| 17 | Portcullis, even odds of open or closed. |
| 18 | Stuck portcullis, cannot be open or closed. |
| 19 | Hidden or trap door. |
| 20 | Locked hidden door, barred if a “pre-lock” era. |

## *Beyond the Portal (1d20)*

| Roll | Feature |
|---|---|
| 1 | Passage goes 1”, then T’s, going 1” each way. |
| 2 | Passage goes 1”, then dead ends. |
| 3-8 | Passage goes 2” straight ahead. |
| 9-18 | Room, roll on the room table. |
| 19 | Stairs, roll on stairs table. |
| 20 | False passage and trap, roll on the trap table. |

### *Rooms (1d20)*

| Roll | Feature |
|---|---|
| 1-13 | Square or rectangle, 1d6" x 1d6" |
| 14-16 | Circle or ovoid, 1d6" x 1d6" |
| 17 | Octagon, 1d6" |
| 18 | Trapezoid, 1d4" x 1d6" |
| 19 | Roll again, multiply size by 2, ignore 19 & 20. |
| 20 | Roll again, multiply size by 5, ignore 19 & 20. |

### *Egresses & Exits (1d20)*

| Roll | Feature |
|---|---|
| 1-9 | None; even odds for 1 if large. |
| 10-14 | One; even odds for 2 if large. |
| 15-17 | Two; even odds for 4 if large. |
| 18-19 | Three; even odds for 6 if large. |
| 20 | Four; even odds for 8 if large. |

### *Egress & Exit Type (1d20)*

| Roll | Feature |
|---|---|
| 1-10 | Passage goes 1". |
| 11-19 | Door, roll on doors table. |
| 20 | Passage goes 1", then roll on the trap table. |

## *Egress & Exit Location (1d20)*

| Roll | Feature |
|---|---|
| 1-7 | Wall opposite the entrance. |
| 8-10 | Same wall as the entrance. |
| 11-15 | Wall to the right of the entrance. |
| 16-20 | Wall to the left of the entrance. |

## *Stairs & Shafts (1d20)*

| Roll | Feature |
|---|---|
| 1-5 | Down one floor, even odds for room or 1" passage. |
| 6 | Down two floors, even odds as above. |
| 7 | Down three floors, even odds as above. |
| 8-12 | Up one level, even odds for room or 1" passage. |
| 13 | Up two levels, even odds as above. |
| 14 | Down one level to a dead end. |
| 15 | Up one level to a dead end. |
| 16 | Air shaft to surface. |
| 17 | Mine shaft, 1 floor, even odds for lift. |
| 18 | Mine shaft, 2 floors, even odds for lift. |
| 19 | Mine shaft, 3 floors, even odds for lift. |
| 20 | Shaft-like pit trap, fall for 1d20". |

**Connecting the Dots:** A referee may wish to attach areas of an underground structure to others, even if the dice had not offered such a route. Generally this creates no issues, though a referee may wish to be sure the change does not circumvent a critical event, or encounter.

## Filling the Void

A map alone does not provide an adventure, the various rooms and passages need to be populated with creatures, traps and other such obstacles. Roll on the following tables to find out the what the structure was originally constructed for, as well as the purpose and contents of the rooms.

**Purely Random Beginning:** If this random creation system is being used during play, the structures purpose should be the first step in creating a structure.

*Structures Purpose (1d20)*

| Roll | Feature |
|---|---|
| 1-5 | Abandon mine. |
| 6-9 | Great barrow. |
| 10-12 | Lair of a great threat. |
| 13 | Mysterious maze. |
| 14-19 | Tomb of the dead. |
| 20 | Vault of another age. |

**General & Purpose Based Rooms:** When determining a rooms purpose, the general purpose table may always be used.

## *Rooms Within Abandon Mines (1d20)*

| **Roll** | **Room Purpose** |
|---|---|
| 1-2 | Miner's quarters, often above ground.* |
| 3-4 | Overseer's quarters, often above ground.* |
| 5 | Cistern for storage of drinking water. |
| 6-7 | Guard post to prevent theft by miners. |
| 8 | Mess hall for miners, even odds of above ground.* |
| 9-15 | Mineral lode, where the mining occurs. |
| 16 | Overseers office. |
| 17 | Smithy and forge for repairing tools. |
| 18 | Storage room for mining tools. |
| 19-20 | Vault for storage of mined minerals. |

* *An above ground room should have an appropriate method of entry and exit (i.e., ladder, lifts, stairs, etc.).*

## *What is Being Mined (1d20)*

| **Roll** | **Mineral** |
|---|---|
| 1-7 | Copper |
| 8-15 | Tin |
| 15-17 | Silver |
| 18-19 | Gold |
| 20 | Precious stones |

### *Rooms Within A Great Barrow (1d20)*

| Roll | Room Purpose |
|---|---|
| 1 | Armory, containing high quality gear. |
| 2 | Barracks, for guardsmen. |
| 4 | Bedroom, used by the lord or guests. |
| 5 | Cistern, for the storage of water. |
| 6 | Gallery, for treasures and trophies. |
| 7-10 | Great hall, for celebration and courtly needs. |
| 11 | Guard post, for the watch. |
| 12 | Kitchen, to prepare food for the inhabitants. |
| 14 | Library or sitting room. |
| 15 | Pantry or larder, for the storage of food. |
| 16 | Stables and kennels, for livestock and pets. |
| 17-18 | Storage room, for sundries and other necessities. |
| 18 | Vault, for the storage of wealth. |
| 19 | Waste-room, for talking to men about horses. |
| 20 | Entrance to tomb, continue to roll on tomb tables. |

**Fortifications:** The table for great barrows may be used to quickly create fortifications such as: castles, hill forts, and all manner of large, above ground structures. Though not ideally suited for the purpose, the results should be usable, with some amount of modification. Again, common sense should be the final arbiter in what works and what does not.

### *Rooms in the Lair of a Great Threat (1d20)*

| **Roll** | **Room Purpose** |
|---|---|
| 1-2 | Cistern or pool to store water and/or bath. |
| 3-5 | Communal area. |
| 6-9 | Den for extended family or pack mates. |
| 10-12 | Den for primary occupant. |
| 13-14 | Latrine or waste-dump. |
| 15-18 | Makeshift larder or food storage. |
| 19 | Safe room or hideout, even odds for escape route. |
| 20 | Sentry, or scout post. |

### *Rooms Within a Mysterious Maze (1d20)*

| **Roll** | **Room Purpose** |
|---|---|
| 1-3 | Barracks for guards or other inhabitants. |
| 4-6 | Guard post. |
| 7-9 | Lair for one of the maze's guardians. |
| 10-13 | Pen for animals, or a prison for men. |
| 14 | Shop, used to maintain the maze. |
| 15-17 | Storage room of food and sundries. |
| 18-19 | Trap, to capture or kill those within the maze. |
| 20 | Well that provides water. |

## *Rooms Within a Tomb (1d20)*

| Roll | Room Purpose |
|---|---|
| 1-3 | Chamber to pay respect to the dead. |
| 4-8 | Crypt for the burial of less important. |
| 9-12 | False crypt, trapped to catch thieves. |
| 13-14 | Gallery dedicated to the life of the deceased. |
| 15-16 | Grand crypt of the tomb's owner. |
| 17 | Guard post, likely abandoned. |
| 18-19 | Shrine to the dead's deity. |
| 20 | Tomb for the wealthiest of the dead. |

## *Rooms Within a Vault (1d20)*

| Roll | Room Purpose |
|---|---|
| 1-2 | Armory for use by the guards. |
| 3-4 | Barracks for guards. |
| 5 | Cistern for the storage of water. |
| 6 | Kennels for guard animals (or beasts). |
| 7 | Latrine for guards. |
| 8-10 | Mess hall and storage for sundries. |
| 11-16 | Strong room or vault for held treasure. |
| 17-20 | Trap to catch thieves. |

## *General Purpose Rooms (1d100)*

| Roll | Room Purpose | Roll | Room Purpose |
|---|---|---|---|
| 1-3 | Armory | 51 | Lounge |
| 4-5 | Audience chamber | 52-56 | Mess hall |
| 6-8 | Barracks | 57 | Nursery |
| 9-10 | Bath or latrine | 58-59 | Observatory |
| 11-13 | Cell | 60 | Office |
| 14-15 | Chapel | 61-66 | Pen |
| 16-17 | Chirurgeon's room | 67 | Receiving room |
| 18-19 | Cistern | 68 | Refectory |
| 20-21 | Closet | 69-72 | Shrine |
| 22-23 | Court | 73-75 | Smithy |
| 24-30 | Crypt or tomb | 76-78 | Stable |
| 31-32 | Divining chamber | 79-81 | Storage room |
| 33-34 | Dormitory | 82-85 | Strong room |
| 35 | Entry | 86-89 | Temple |
| 36-40 | Great hall | 90 | Throne room |
| 41-45 | Guard post | 91-92 | Torture chamber |
| 46-47 | Kennel | 93-94 | Trophy room |
| 48 | Kitchen | 95 | Waiting room |
| 49 | Laboratory | 96-97 | Well |
| 50 | Library | 98-00 | Workshop |

### *State of a Room (1d20)*

| Roll | State or Condition |
|---|---|
| 1-2 | Burned out and ash, most contents are destroyed. |
| 3 | Ceiling collapse, even odds to see floor above. |
| 4-6 | Converted to another use (roll on general rooms). |
| 7-9 | Furniture destroyed and room searched. |
| 10 | Holes in ceiling, to the outside or the floor above. |
| 11 | Pool of water with drip feed or stream. |
| 12 | Pristine and in original condition. |
| 13-15 | Site of an epic battle, room destroyed. |
| 16-18 | Stripped bare. |
| 19-20 | Used as a campsite. |

**Implied Trappings:** Rooms should contain enough evidence, and possibly equipment, to determine the room's original use. Some amount of what fills any given space should be assumed, as die rolls alone cannot tell the whole tale.

**State of Contents:** A room may randomly end up being destroyed in one form or another. In these circumstances, look at how the room was damaged, and make an assessment of the room's contents. Books, for example, are usually be destroyed by fire, furnishings can be destroyed by battle, etc.

**Structural Damage:** Some entries indicate major damage to a structure, and a judgement should be made as to their safety.

## Residential Hazards

The hazards presented in any underground setting range from creatures, to traps, or magical dangers. The tables that follow aid in the determination of such threats.

*Primary Room Contents & Hazards (1d20)*

| Roll | Contents |
|---|---|
| 1-2 | Creature (primary inhabitant). |
| 3-6 | Creature (primary inhabitant), with treasure. |
| 7 | Creature (pet or ally). |
| 8-9 | Creature (pet or ally) guarding treasure. |
| 10 | Creature (random) |
| 11 | Creature (random) with treasure. |
| 12 | Random hazard and unguarded treasure. |
| 13 | Random obstacle. |
| 14 | Random trap. |
| 15-16 | Random trap with unguarded treasure. |
| 17 | Random oddity. |
| 18 | Empty room. |
| 19 | Empty room with a hidden hazard (must search). |
| 20 | Empty room with unguarded treasure. |

**Primary Inhabitant:** Most of the inhabitants of a structure are of a single type, determined randomly.

## *Random Hazards (1d20)*

| Roll | Hazard |
|---|---|
| 1-4 | Air is too thin. Asphyxiate within 1d6 hours. |
| 5-9 | Air filled with poison gas. Save or die each turn. |
| 10-14 | Diseased bodies. Save or suffer a disease if touched. |
| 15-16 | Hallucinatory spores. Save or see the Otherworld. |
| 17-18 | Radiation. Save each hour, or lose 1 constitution. |
| 19-20 | Undead contagion. Dead become contagion zombis. |

## *Random Obstacles (1d20)*

| Roll | Obstacle |
|---|---|
| 1-2 | Acidic pool. 1 hit per turn if swimming across. |
| 3-6 | Cave-in, rubble must be moved (1d6 hours). |
| 7-10 | Chasm or fissure, 1d4" wide and 1d100" deep. |
| 11-14 | Flooding, rooms lower then this will be full. |
| 15 | Lava. A chasm of molten rock bisects room. |
| 16-17 | Overgrown with fungi, mushrooms or plants. |
| 18-19 | Poison fume, 1 hit per turn while in area. |
| 20 | Weakened floor, 500+ pounds causes one story fall. |

**Note on Obstacles:** An obstacle should prevent further travel beyond the point at which the obstacle begins. These should be absolute, until a suitable workaround is found.

**Random Traps:** Each trap requires an effect, a severity of effect, and a trigger to be complete. Make sure to determine each component to provide a functioning trap.

### *Trap Triggers (1d20)*

| Roll | Trigger |
|---|---|
| 1 | Looked upon (i.e. runes, or a tapestry, etc.) |
| 2-5 | Moved (a statue, or a chest, etc.) |
| 6-10 | Moved through (a door, hall, or stairs, etc.) |
| 11-14 | Opened (a chest, door, or storage container, etc.) |
| 15-18 | Stepped on (carved symbols, floor, or stairs, etc.) |
| 19-20 | Touched (door handle, shrine or statue, etc.) |

### *Trap Severity (1d4)*

| Roll | Severity |
|---|---|
| 1-2 | Common |
| 3 | Dangerous |
| 4 | Lethal |

**A Common Trap:** Causes a single hit on a failed save, or an inconvenient effect (such as sleep or confinement)

**A Dangerous Trap:** Causes hits over time (such as one per turn, or hour) or a serious problem (such as petrification or a major disease) on a failed save.

**A Lethal Trap:** Causes a save or die roll, or creates an insurmountable problem (such as collapsing a hill upon a vault) if triggered.

### *Trap Effects (1d20)*

| Roll | Effect |
|---|---|
| 1 | Alarm sounds, attracting local creatures. |
| 2-3 | Ceiling collapses, either in part or entirely. |
| 4 | Chute opens in floor, roll for destination room. |
| 5 | Collapsing stairs drops into a pit. |
| 6 | Darts fire from opened chest or door. |
| 7 | Door or object coated with poison. |
| 8-9 | Floor collapses, dropping into a pit. |
| 10 | Item (chosen randomly) animates and attacks. |
| 11-12 | Kills magic as 1d100 x 100 common men. |
| 13 | Locks all doors and fills room with water. |
| 14 | Logs or large rocks fall from ceiling. |
| 15 | Mist turns all dead into contagion zombis. |
| 16 | Pendulum blade swings across hall or room. |
| 17 | Pentacle spell inscribed on floor. |
| 18 | Spears or spikes stab out from the floor or ceiling. |
| 19 | Steel or stone jaws snap closed. |
| 20 | Wheeled statue or boulder rolls down hall. |

## *Odd Objects, Etc. (1d20)*

| Roll | Source of Oddity |
|---|---|
| 1 | Book or papyri. |
| 2 | Burning censer. |
| 3 | Cracked cryſtal or gem. |
| 4 | Door or portal. |
| 5 | Fresco or mosaic. |
| 6 | Furniture (bed, chair, table, etc.) |
| 7 | Glass mirror or sculpture. |
| 8 | Mushroom or “færie” circle. |
| 9 | Organs preserved in jars. |
| 10 | Painting or mural. |
| 11 | Plant or tree (where light is available). |
| 12 | Pool of water or a spring. |
| 13 | Practice or target dummy. |
| 14 | Runes engraved on the floor, ceiling and/or walls. |
| 15 | Skull (not necessarily of man). |
| 16 | Statue (of a random deity or creature). |
| 17 | Stone monolith or obelisk. |
| 18 | Strange magical or mechanical sphere. |
| 19 | Suit of armor or a weapon. |
| 20 | Tapeſtry or rug. |

## *Effects of the Oddity (1d20)*

| **Roll** | **Effect** |
|---|---|
| 1 | Ages the first character to touch it (1d20 years). |
| 2 | Animate. Touched object is an animated object. |
| 3 | Bestows some resistance or vulnerability (random). |
| 4 | Changes the characters appearance in a major way. |
| 5 | Changes anything into a single other substance. |
| 6 | Confusion. Space causes confusion as the spell. |
| 7 | Contains an imprisoned creature (random). |
| 8 | Enlarges or shrinks any who touch the object. |
| 9 | Geas is cast on any who touch the object. |
| 10 | Induces deep greed on those who touch the object. |
| 11 | Kills magic as if area succumbed to The Black. |
| 12 | Magic mouth offers directions. |
| 13 | Magic mouth offers a riddle for a reward (random). |
| 14 | Magic mouth speaks babble, insults or threats. |
| 15 | Object controls of any creature who touches it. |
| 16 | Presents a puzzle to avoid death. |
| 17 | Releases coins, gems or magic items (may be fake). |
| 18 | Release, summons or becomes a creature (random). |
| 19 | Transport any who touch to a random realm. |
| 20 | Wails loudly when touched, screams if moved. |

**Questions of Effect:** Many of the oddities presented are incomplete in the description of their effects. In such instances, the referee (or players via vote) is encouraged to decide on an appropriate set of perimeters for the effect in question.

## Notes from the Underground

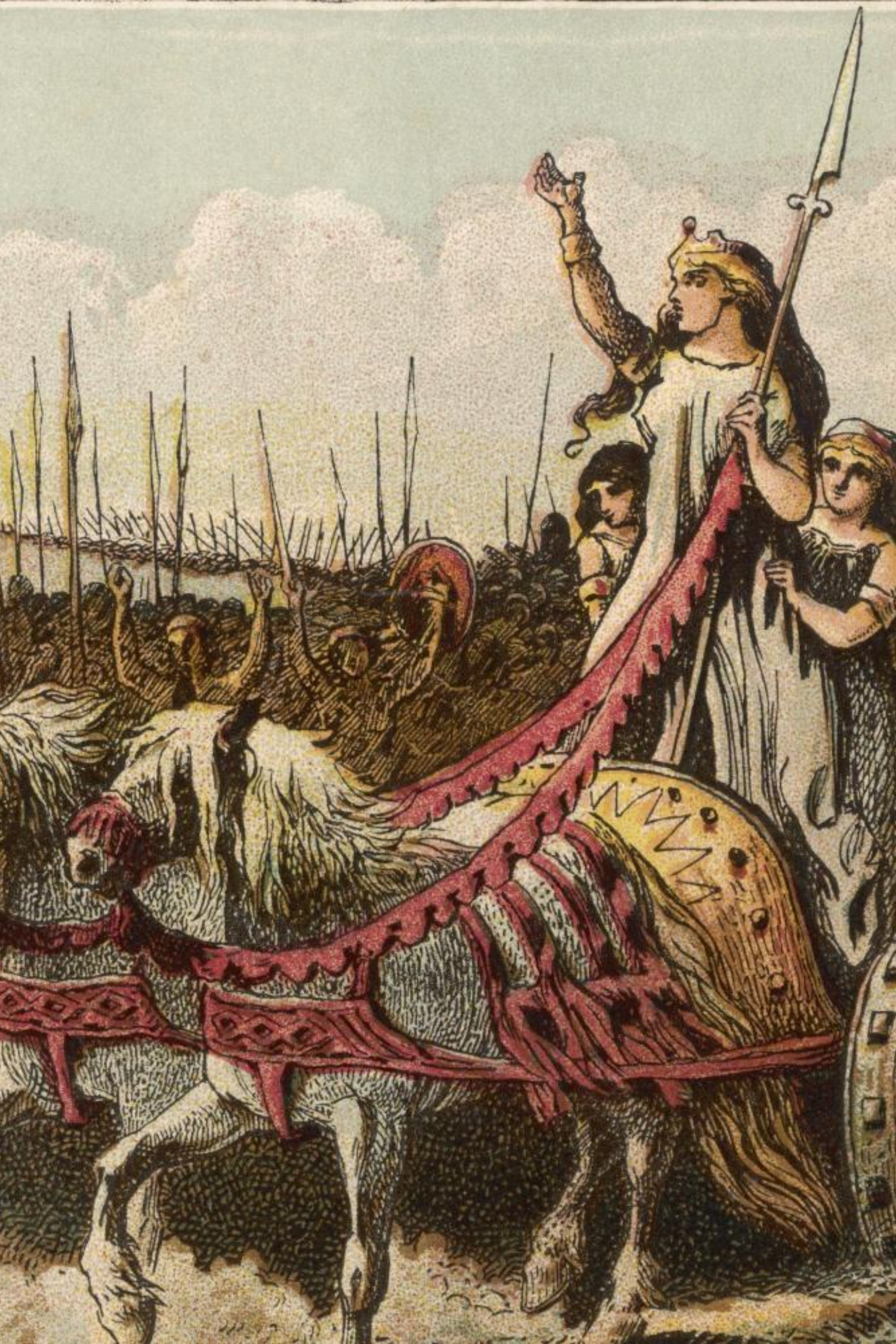
Presented below are a few final thoughts governing the use of the random "dungeon" system.

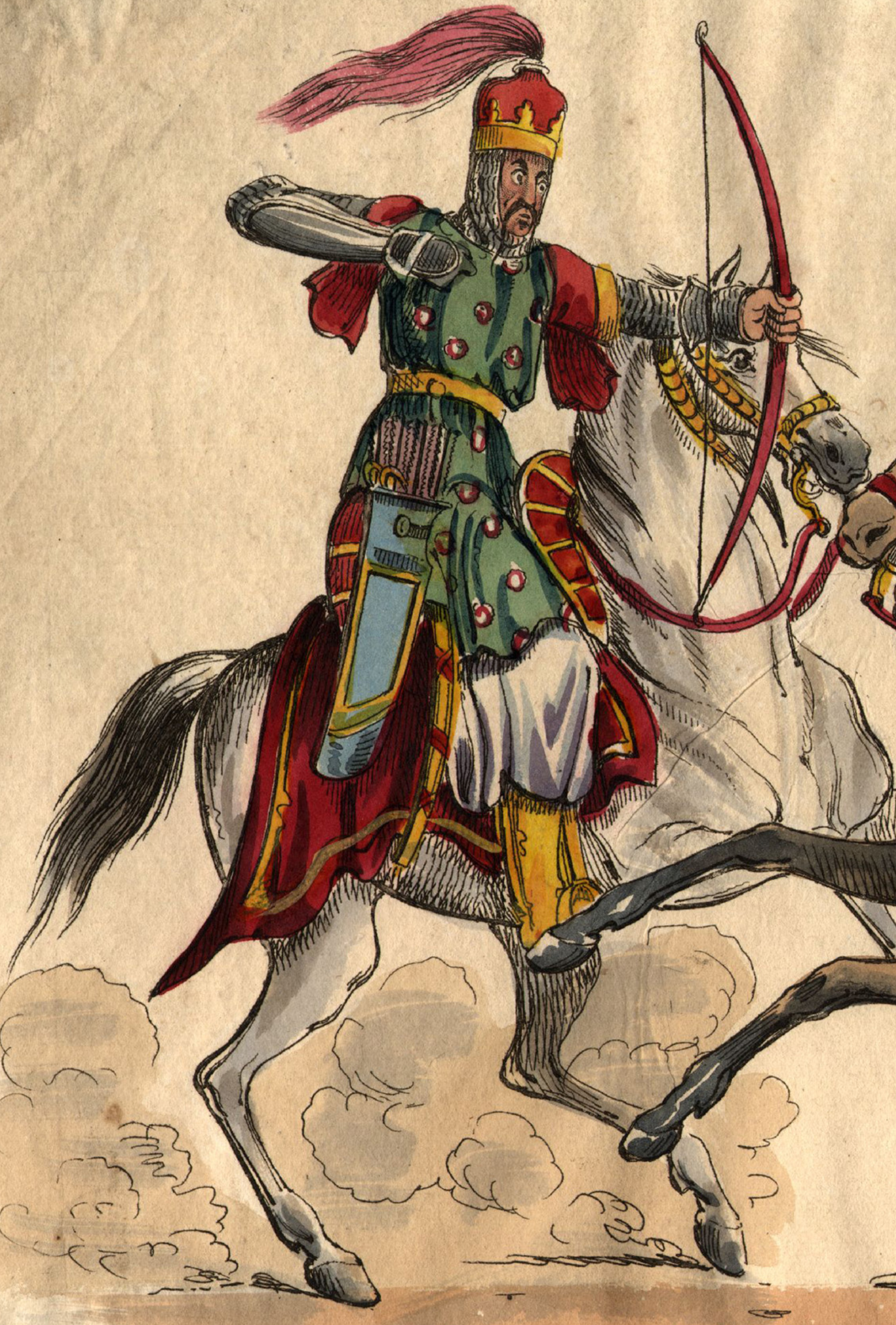
**Empty Rooms & Treasure:** An empty room alone can offer a bit of respite for weary spelunkers. If such a room is shown to have treasure, the value is determined as though the characters had vanquished a foe comparable to their level.

**Random Creatures:** Creatures should be determined randomly using the tables in "Exploration of the Wilds" or chosen.

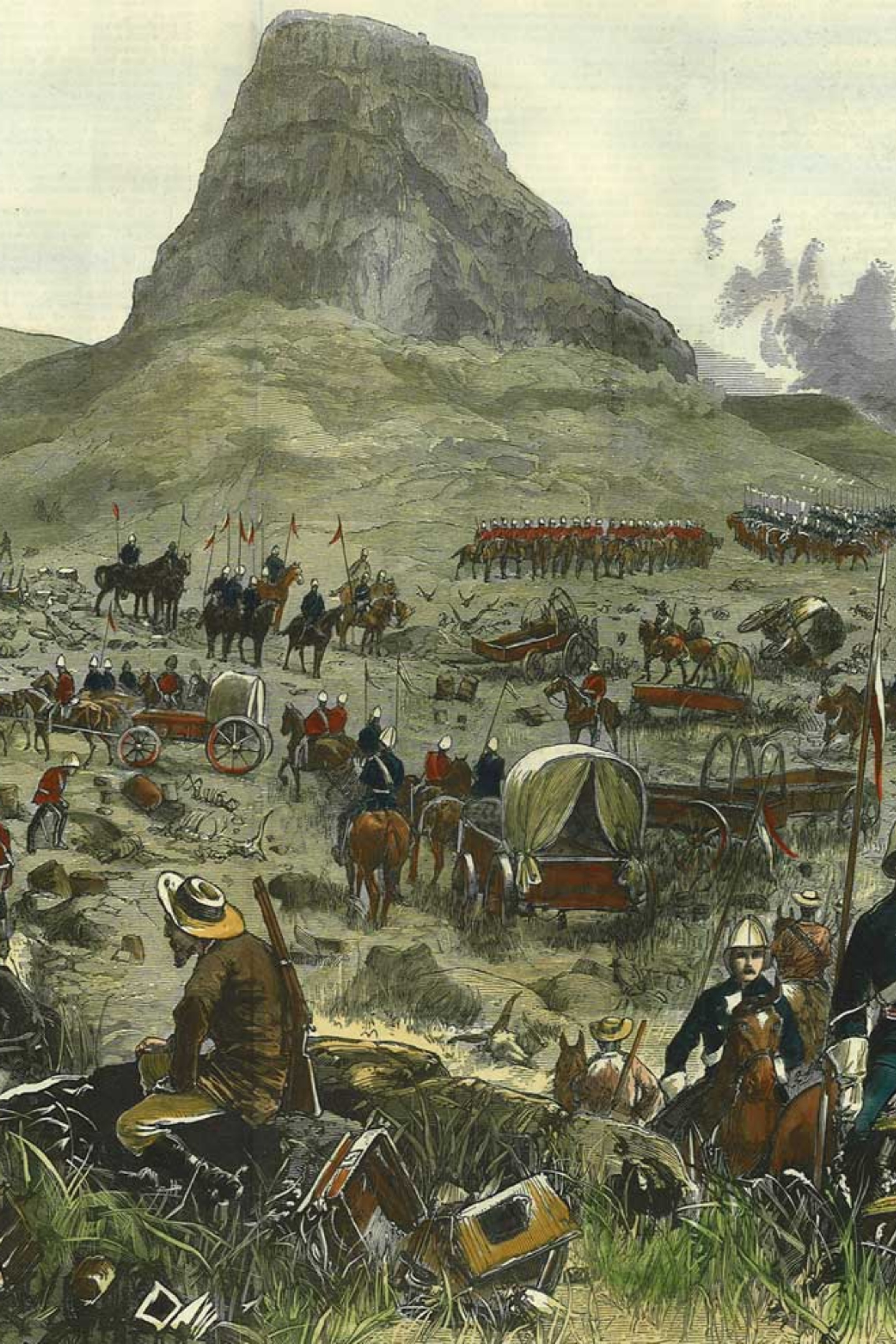
**Scale of the Structure:** The idea of sprawling underground areas is not common in the history of the Earth. As such, a referee or group of players is encouraged to keep each instance small. It is often better to use multiple smaller underground sites, then a single large one. The general exception to this rule, are the often vast tunnel systems below more advanced or older cities.

**Other Uses:** This generator, or its various portions, can be used to create, or flesh out, a wide variety of structures. A trap could be generated on the fly, a magical site within the forest, etc. The system of fortifications from the section on the "Exploration of the Wilds" can be enhanced with these tables, thus providing more complete castles or ruins. All are useful examples of the systems flexibility.





# The Conflict



# The Rules of Engagement

The following section provides the rules needed to engage in battles of all sizes, from man-to-man duels, to wars and sieges of a truly grand scale. Many of the rules presented function similarly no matter the size of battle being simulated, while others may need further clarification. There are two primary methods for determining the order of battle. A turn based system referred to as "move & counter-move" and an orders based method referred to as the "simultaneous move".

## Move & Counter-Move

This is the traditional order of engagement. It plays out in a fashion similar to chess, in that each side of the engagement takes turns performing their movement and actions. The order of "move & counter-move" is as follows.

1. All parties involved the engagement roll a d6 to determine initiative. The player with the lowest roll has the option to act first (move), or react to the other parties involved in the engagement (counter-move).
2. Both sides make the declaration of any spells that shall be cast in a given round, should any plan to be used.
3. The side who was chosen to move, or act first (whether by choice or force), then makes any move actions, as well as any pass-through shots or split-move and shoot actions.
4. The side who was chosen to counter-move, or react (if by choice or force), then makes any move actions, as well as any pass-through shots or split-move and shoot actions.
5. Artillery and missile fire is then resolved in order.
6. All melee engagements are resolved and morale is checked if needed.
7. Any spells which were declared are cast, if any were so declared in step #2.

## Simultaneous Move

This alternate method for determining the order of a battle is based on giving "orders" for the troops and units under your control. This method offers a greater possibility for actions to take place simultaneously, as often occurs in the "real world".

1. All parties involved in the engagement write down orders for all of their units. These orders should include facing and the units direction of movement, if any.
2. Both sides declare any spells that shall be cast during this round, should any be planned on being used.
3. Both sides move their units according to the orders given, making any half moves, checking for unintended melee contact, resolve any split-move and shoot actions, as well as pass-through shots.
4. Artillery and missile fire is then resolved.
5. All melee engagements are resolved and morale is checked if needed.
6. Any spells which were declared by either side are cast, if any were so declared in step #2.

**Note:** Each unit must be provided exact orders. If a unit is not provided orders, they simply stand and defend themselves if able, but no more.

**Target Space:** In the simultaneous move method, characters may choose to target a space in anticipation of a target being in the space when missiles are resolved.

**Charge if Charged:** This order may be given to cavalry units, either on their own behalf or to defend a nearby unit. The "charge if charged" action occurs during the half-move segment of battle and only covers half the ordinary distance of a charge move.

## A Note on Initiative

The "move & counter-move" system makes use of initiative to see who acts first. The "simultaneous move" system does not use an initiative system, as the actions happen simultaneously (hence the name). In single combat, deciding who makes the first action as left open and often referred to as the attacker. This allows the use of either system detailed above.

## Movement & Terrain

Terrain affects nearly every portion of a battle, from a units ability to move, to the tactical advantages of higher ground and fortifications. All troops and units have a general rate of movement, as shown on the following table.

*Standard Movement Rates*

| Troop or Unit | Move | Road + | Charge |
|---|---|---|---|
| Peasant | 12 | - | - |
| Light footmen | 9 | - | 12 |
| Heavy footmen | 9 | - | 12 |
| Armored footmen | 6 | - | 6 |
| Elite footmen | 12 | - | 15 |
| Light horsemen | 24 | 6 | 30 |
| Medium horsemen | 18 | 6 | 24 |
| Heavy horsemen | 12 | 3 | 18 |
| Artillery | 6 | 3 | - |
| Wagons | 6 | 6 | - |

This standard rate of movement is then modified by the type of move being taken, a half or quarter move for example, and the terrain through which one is moving.

*Effects of Terrain on Movement*

| **Terrain** | **Effect** |
|---|---|
| Hill | movement -50%, no charging, speed downhill is unaffected |
| Wooded | as "hill" above, prevents movement of formations of troops |
| Marsh | as "hill" above, prevents entrance of heavy equipment and artillery |
| Rough | prevents charging |
| Ditch or rampart | as "hill" above |
| River or stream | treat individually, a standard stream will require 6" to cross and prevents charging, a river requires a full stop |

## Facing & Formation

The exact positioning of your units is much less important in small engagements then it is in larger ones. Troops moving as a unit cannot as easily change facing, and the formation they take as a unit becomes highly important as the scale of the battle is increased.

Units pay a movement penalty to change their current facing or formation. The penalty is doubled for poorly trained units, such as peasants, and reduced by half for elite footmen and all horsemen.

### *Penalty for Changing Formation*

| **Formation** | **Penalty** |
|---|---|
| Column to line | 1 move |
| Line to column | 1 move |
| Column to square* | 1 move |
| Line to square* | 2 moves |

** Units drawn into a melee engagement during a change in their formation, are treated as though the unit was flanked.*

### *Penalty for Changing Facing*

| **Facing** | **Penalty** |
|---|---|
| Oblique | 1/4 move |
| Left or right face | 1/2 move |
| About face | 1 move |

## Missile Fire

When troops engage in missile fire, the number of arrows let loose is a critical factor. Units engaged in missile fire may not consist of more then 10 troops and must be split if their numbers are greater.

Missile fire resolution is handled by a common d20 roll, and the results are compared to the following table. Here, armor applies only to mail or better. The maximum range of most missile weapons has been covered in the section on equipment and range is not divided further for larger battles.

### *Missile Fire & Number of Casualties (1d20)*

| **Number Firing** | **No armor 7-/8+** | **Armor/shield 10-/11+** | **Full armor 13-/14+** |
|---|---|---|---|
| 1-2 | 1/1 | 0/1 | 0/0 |
| 3-4 | 1/2 | 1/1 | 0/1 |
| 5-6 | 2/2 | 1/2 | 1/1 |
| 7-8 | 2/3 | 2/2 | 1/2 |
| 9-10 | 3/3 | 2/3 | 2/2 |

**Rate of Fire:** Most missile weapons may be fired, or thrown, once per turn. If no more then a half move is taken, a unit may fire once. If more then a half move is taken, a unit may only fire once if it has initiative.

If a trained archer (including fighting-men who have chosen the ability) has not moved, nor engaged in melee, they may fire twice during the missile phase.

A heavy crossbowmen may only fire every other turn. If they make a half move or less (no charging), while still reloading or firing. If they make more then a half move, they must have initiative to fire and cannot reload. A heavy crossbow adds 1 to missile fire combat rolls.

**Arquebus:** Missile troops armed with this early black powder weapon, regardless of the protection worn by a defender, kill any men they hit. The arquebus has a rate of fire equal to a heavy crossbow and a firing arc as that of a footman. When making a combat rolls with this weapon, check the following chart. Note, an arquebus, usually requires some form of direct ignition of the firing chamber.

### *Arquebus Accuracy (1d20)*

| Range | Result Needed |
|---|---|
| 13-18 | 14+ |
| 7-12 | 11+ |
| 0-6 | 4+ |

**Split-Move & Shoot:** Trained mounted archers, and some fighting-men, are allowed to perform this type of movement based attack. The troop or unit makes a half move, then immediately resolves a missile fire attack, finishing with taking the balance of their move. Any archer who makes such an attack, may be fired upon by opposing troops during the same phase, provided the opposing troops are also armed with missile weapons.

**Pass-Through Fire:** A stationary troop or unit armed with missile weapons may elect to fire at any troops or units who are within their range during the half move portion of a turn (such as an enemy is who is charging, or using the split-move & shoot action, etc).

**Arc of Fire:** A footman has an arc of fire extending roughly 45 degrees to their left and right. A horseman has an arc of fire that is 180 degrees on their left side and 45 degrees on their right side (if left handed, this arc is reversed).

**Firing Ranks:** If the first rank of any unit is equipped with missile weapons, then the second rank may also engage in fire if properly armed. Range is always measured from the first rank of fire.

**Indirect Fire:** An archer, though not a crossbowman nor an arquibusier, may fire over the heads of intervening troops. Said troops must be 2" or more from the archer and may be both friend and foe. A bow automatically makes an indirect attack at half to maximum range and defending troops are considered to have the next higher armor category: no armor, becomes armor/shield; half armor or shield becomes full armor; and fully armored troops are considered "arrow proof".

**Cover:** All soft cover, such as: brush, woods or high fences and shield walls, reduce the casualties from missile fire by half (drop all fractions). Woods, roofs and other types of overhead cover prevent indirect fire, if such fire is remains possible the resulting casualties are not reduced by cover. Arrow slits in walls and mantlets effectively make the troops behind them "arrow proof" unless indirect fire is possible.

**Granada:** An early, thrown bomb. A granada is an indirect fire weapon and takes no penalty for such use. A player picks a point within 5" and rolls a die. The result is compared to the chart below.

*Granada Accuracy (1d6)*

| Roll | Result |
|---|---|
| 1 | 1" short |
| 2 | 1" to the left |
| 3-4 | direct hit |
| 5 | 1" to the right |
| 6 | 1" long |

Within 1" from the modified location, all troops are affected according to the protection they wear. Those who wear basic clothing, a gambeson, or leather and bear no shield are killed. Those who wear banded, studded or mail and bear no shield are stunned for three rounds, while those in plate armor are stunned for but a round. Any troop who bears a shield and is aware of the granada, can use the shield for cover. This effectively eliminates any effects from the granada. Any unit of poorly trained troops is automatically routed if it suffers casualties from the use of a granada.

## Melee Engagements

The casualties of a melee are determined by rolling a certain quantity of dice (d20's) and evaluating the results of each sides rolls on the combat tables below. Certain types of units, or troops, are regularly discussed. For clarity each unit or, troop type, has been detailed in "An Inspection of Troop & Unit Types" earlier in this volume. This type of engagement is usually called normal combat and rolls made are termed combat rolls.

*Combat Table I (1d20), Light Footmen vs.*

| | |
|---|---|
| Light footmen | 1 die per man, 17+ kills |
| Heavy footmen | 1 die per 2 men, 17+ kills |
| Armored footmen | 1 die per 3 men, 17+ kills |
| Light horsemen | 1 die per 2 men, 17+ kills |
| Medium horsemen | 1 die per 3 men, 17+ kills |
| Heavy horsemen | 1 die per 4 men, 17+ kills |

## *Combat Table II (1d20), Heavy Footmen* vs.*

| | |
|---|---|
| Light footmen | 1 die per man, 14+ kills |
| Heavy footmen | 1 die per man, 17+ kills |
| Armored footmen | 1 die per 2 men, 17+ kills |
| Light horsemen | 1 die per 2 men, 17+ kills |
| Medium horsemen | 1 die per 3 men, 17+ kills |
| Heavy horsemen | 1 die per 4 men, 17+ kills |

## *Combat Table III (1d20), Armored Footmen* vs.*

| | |
|---|---|
| Light footmen | 1 die per man, 11+ kills |
| Heavy footmen | 1 die per man, 14+ kills |
| Armored footmen | 1 die per man, 17+ kills |
| Light horsemen | 1 die per man, 17+ kills |
| Medium horseman | 1 die per 2 men, 17+ kills |
| Heavy horsemen | 1 die per 3 men, 17+ kills |

* *Men armed with pikes or polearms add an additional die.*

All units in formation and armed with pole weapons, only suffer melee casualties from similarly armed units. A knight using a lance could attack a unit of polearms, but not pikes. Elite units in formation are considered armored footmen and they gain an additional die for every 2 men attacking. If defending in formation, they are treated as heavy footmen and if flanked or scattered, they are light footmen.

**Resting Cavalry:** Any cavalry troops at a stand defend as normal, but they return casualties at the next lower class, i.e., heavy horsemen become medium horsemen, etc. This does not affect troops after the first round of an engagement. A standing cavalry unit is one that has not: 1, been ordered to move during the turn combat was initiated (if simultaneous move is being used); or 2, been moved during the turn prior to melee being initiated (if the move/counter-move is being used).

### *Combat Table IV (1d20), Light Horsemen vs.*

| | |
|---|---|
| Light footmen | 2 dice per man, 14+ kills |
| Heavy footmen | 2 dice per man, 17+ kills |
| Armored footmen | 1 die per man, 17+ kills |
| Light horsemen | 1 die per man, 17+ kills |
| Medium horsemen | 1 die per 2 men, 17+ kills |
| Heavy horseman | 1 die per 3 men, 17+ kills |

### *Combat Table V (1d20), Medium Horsemen vs.*

| | |
|---|---|
| Light footmen | 2 dice per man, 11+ kills |
| Heavy footmen | 2 dice per man, 14+ kills |
| Armored footmen | 2 dice per man, 17+ kills |
| Light horsemen | 1 die per man, 14+ kills |
| Medium horsemen | 1 die per man, 17+ kills |
| Heavy horsemen | 1 die per 2 men, 17+ kills |

### *Combat Table VI (1d20), Heavy Horsemen vs.*

| | |
|---|---|
| Light footmen | 4 dice per man, 14+ kills |
| Heavy footmen | 3 dice per man, 14+ kills |
| Armored footmen | 2 dice per man, 14+ kills |
| Light horsemen | 2 dice per man, 14+ kills |
| Medium horsemen | 1 dice per man, 14+ kills |
| Heavy horsemen | 1 dice per man, 17+ kills |

**Charging:** A charge can be made when a melee engagement is expected by the end of the turn. A unit that has made a charge move must continue to move at its normal speed on the following turn. A charge move should take a fairly direct route, though charging cavalry can veer up to 45 degrees. If charging troops gain victory before engaging in melee, or during the first round of melee, they must finish the remainder of their move. Most troops add a die to all combat rolls when charging on smooth, level terrain or down a slope.

**Keeping Range:** Any unit that has troops armed with missile weapons interspersed with footmen armed for melee may, when formed into a defensive line, refute a melee engagement and pull back 3". However, should the footmen involved in the melee be driven off or killed, any missile armed units must engage in melee if the enemy can continue the charge.

**Fighting Ranks:** The number of ranks in a unit that are able to engage in a melee is usually one. However, if the second rank is composed of pikemen, the second rank may engage in the melee as well.

**Flanking:** Troops who attack from their enemies flank are considered the next higher class (i.e., light footmen become heavy footmen, etc.). Heavy horsemen who are flanking their enemy add 1 to each combat die.

**Attacking From Behind:** Any troops who attack an enemy from behind gain all the benefits of flanking, and may cause casualties without receiving any in return.

**Off Guard:** Troops or units taking casualties from flanking enemies, or from enemies who attack from behind, treat any morale check as the next worst result.

**Routed & Retreating:** Troops who have been routed or forced to retreat, must spend their next turn rallying and may not move. If troops are attacked while attempting to rally, roll a d6. If the result is a 1-2, then the troops quickly rally to meet their foe. Troops who fail to rally, take casualties without causing any in return.

**Friendly Contact:** When retreating troops contact a friendly unit, the retreat is stopped, but both groups must spend their next turn rallying. If routed troops contact a friendly unit, that unit is also routed and both must rally. In both situations, the affected units may be subject to the continued rout or retreat rule below.

**Continued Routing & Retreat:** If routed or retreating units continues to move, either by choice or force, they must make rally rolls during later turns. If the required result is not met, the unit must continue its retreat or routing. Any unit that is routed or retreats from the map is removed from play.

*Routing & Retreat (1d6)*

| **Turn** | **Roll to Rally** |
|---|---|
| 1st | automatically next turn if not attacked |
| 2nd | 3-6 |
| 3rd | 6 |
| 4th | automatically removed from play |

**Controlled Area:** All troops are considered to control the area 1" to the front and sides of their location, prohibiting most forms of infiltration.

**Rendering Aid:** Troops and units within 3" of an existing melee engagement may be drawn into the melee if the unit's player so desires. The unit that seeks to join the engagement may not have made more then a half move during the current turn.

## Fatigue

Anyone who engages in continued activity eventually tires, the more strenuous the activity, the quicker fatigue sets in. The average man has the following limits to their stamina.

1. Casting non-ritualized spells for 6 consecutive turns.
2. Moving for 5 consecutive turns.
3. Moving for 2 consecutive turns, then charging into melee.
4. Moving for a single turn, then charging into melee for 2 turns or casting non-ritualized spells for 3 turns.
5. Engaging in melee for 3 full turns.

When anyone fulfills one of the above activity limits, they are considered fatigued. Fatigue causes troops to attack and defend at the next lowest class (light horsemen become armored footmen, etc.). The morale value drops by 1 for all affected troops and morale rolls are made at a penalty of 1.

**Elite Troops:** All professional, elite troops double the numeric values above before they become fatigued.

**Uphill:** Movement uphill causes troops and units to become fatigued twice as quickly.

**Respite:** Anyone who is fatigued and spends a single turn without moving or engaging in melee, is no longer fatigued.

## Morale

As combat progresses and troops suffer casualties, they must periodically check the strength of their morale. The most commonly occurring morale check follows each turns melee resolution phase, though other situations may call for such a check. This check is performed as follows.

1. The side who suffered the fewest casualties, makes note of the difference in the casualties between the two sides, multiplied by a single d6 roll.
2. Whoever has the greatest number of men left standing, makes a note of the difference in numbers of standing troops on either side.
3. The two sides multiply their totals from the above steps by a "morale rating" based on the troops training and loyalty. The following is a list of common units and the morale ratings possessed by each. A side who witnesses the use of magic decreases the multiplier by 1, if they were in some way harmed by that magic decrease it by 2.

### *Morale Rating Modifiers*

| **Troop Type** | **Multiply** | **Troop Type** | **Multiply** |
|---|---|---|---|
| Peasants | x3 | Light horsemen | x6 |
| Light footmen | x4 | Armored footmen | x7 |
| Heavy footmen | x5 | Medium horsemen | x8 |
| Elite footmen | x6 | Heavy horsemen | x9 |

4. Each side totals the values generated from each of the three previous ſteps, The side with the loweſt total muſt check the following table and immediately perform as the result suggeſts. The above totals should be doubled for any battle of less then twenty combatants.

### *Morale Check Results*

| **Difference** | **Reaction** |
|---|---|
| 0-19 | The engagement continues without pause |
| 20-39 | Fallback a half move in formation |
| 40-59 | Fallback a full move in formation |
| 60-79 | Retreat a full move |
| 80-99 | Routed, flee a move & a half |
| 100+ | Surrender* |

* *The victorious side may continue charging if applicable, but they must leave behind 1 guard for every 5 prisoners. If too few guards are provided, prisoners rejoin the battle next turn.*

**Excessive Casualties:** A unit's morale may be checked when they have suffered a certain portion of lost men. This check should be made no matter the phase of the round. If a unit remains stable, they do not have to make this type of morale check again. However, should a unit suffer the same portion of losses again, that unit flees the field or surrenders.

### *Losses & Morale*

| **Unit Type** | **Casualties** | **Roll Needed** |
|---|---|---|
| Light footmen & horsemen | 1/4 | 13+ |
| Heavy foot or medium horse | 1/3 | 10+ |
| Armored & elite heavy foot | 1/3 | 6+ |
| Elite pikemen | 1/2 | 4+ |
| Heavy horse, early knight | 1/2 | 6+ |
| Mounted knight | 1/2 | 3+ |

**Cavalry Charge:** All troops must check morale in order to withstand the charge of horsemen. Any troops that fail to roll the required value retreat a move and a half, where they must rally. In an instance where both sides are charging, both must check morale. Footmen add 1 to the die roll, horsemen add 2 to the die roll. A unit charged at its flank subtracts 1 from the roll or 2 if charged from the rear. Elite footmen who are armed with pikes and facing the enemy automatically stand a charge.

Note, a unit of elite pikemen also force this type of morale check. In such instances, the elite pikemen are treated as light horsemen.

*Standing a Cavalry Charge*

| **Defending Unit** | **Light** | **Medium** | **Medium** |
|---|---|---|---|
| Peasants | 15+ | 17+ | 19+ |
| Light footmen | 13+ | 15+ | 17+ |
| Heavy footmen | 10+ | 13+ | 15+ |
| Armored or elite footmen | 6+ | 10+ | 13+ |
| Light horsemen | 4+ | 6+ | 10+ |
| Medium horsemen | 3+ | 4+ | 6+ |
| Heavy horsemen | 2+ | 3+ | 4+ |

## Taking Prisoners

Before a losing side falls back after a melee engagement, both players should roll a d6 to determine if the wining side has claimed any prisoners. A defeated, retreating unit automatically provides an additional prisoner. A defeated unit that has been routed provides two additional prisoners.

*Prisoners Taken (1d6)*

| **Winner/Loser** | **Win die/Loss die** |
|---|---|
| Footmen/Horsmen | positive difference is used |
| Horsemen/Footmen | both dice are totaled |
| Footmen/Footmen | winner's die is used |
| Horsemen/Horsemen | winner's die is used |
| Mixed/Mixed | winner's die is used |

A single guard should be provided for every five prisoners, or the prisoners escape next turn and rejoin the fight.

## Single Combat

Small battles, no more then a few men, require alterations to the preceding rules to simulate more dynamic combat. Any rule from above not specifically altered below is still observed.

**Critical Hits:** Any combat roll resulting in a natural 20 is a critical hit and requires a constitution save or die roll.

**Two-Handed Weapons:** Any melee weapon that requires the use of two hands forces a save or die roll on any successful hit against an opponent with an armor class of 1, equal to no armor; or 2, equal to padded or leather armor. Though used in one hand, a lance gains this benefit during a charge.

**Fumble:** A combat roll which results in a natural 1 is a fumble and requires either a roll on the following table or for the weapon used in the attack to be rendered useless.

*Fumble Results (1d10)**

| Roll | Effect |
|---|---|
| 1-4 | Drop weapon within 1" in a random direction |
| 5-7 | Render weapon unusable (bent, broken, etc) |
| 8-9 | Suffer a self-inflicted hit |
| 10 | Repeat the combat roll against the nearest ally |

** A character with a dexterity of 13 or greater subtracts 1.*

**Within Reach of Melee:** Many characters and creatures are capable of making multiple combat rolls in a single turn. A creature roughly the size of a man may attack any target in a 3" radius provided they are not moving and they have an available combat roll. Moving creatures can attack any target within a 1" radius over the distance of their move, provided they have an available combat roll. For simplicity, all melee combat rolls are resolved during the melee phase. If there is a question of when an attack occurred during a turn, checking the path of movement can help to determine the answer.

## Missile Fire

In single combat, a missile weapons maximum range is divided in thirds labeled: short, medium, and long (always an indirect shot). Example, a bow with a range of 15" would breakdown to: short, 0-5"; medium, 6-10"; and long, 11-15". In the following tables, each range's roll is separated by a /.

*Missile Weapons vs. Clothing (1d20)*

| Weapon | Basic Clothing, No Armor | Gambeson or Leather |
|---|---|---|
| Short bow | 6+/10+/13+ | 6+/10+/13+ |
| Horse bow | 4+/6+/10+ | 4+/6+/13+ |
| Light crossbow | 4+/6+/10+ | 4+/10+/13+ |
| Longbow | 4+/6+/10+ | 4+/6+/10+ |
| Composite bow | 4+/6+/10+ | 4+/6+/10+ |
| Heavy crossbow | 3+/4+/6+ | 3+/6+/10+ |
| Arquebus | 4+/6+/13+ | 4+/6+/13+ |

### *Missile Weapons vs. Light Armor (1d20)*

| **Weapon** | **Basic Clothing & Shield** | **Leather & Shield** |
|---|---|---|
| Short bow | 6+/10+/13+ | 10+/13+/15+ |
| Horse bow | 4+/6+/13+ | 6+/10+/13+ |
| Light crossbow | 4+/10+/13+ | 6+/10+/15+ |
| Longbow | 4+/6+/10+ | 4+/6+/13+ |
| Composite bow | 4+/6+/10+ | 4+/10+/13+ |
| Heavy crossbow | 3+/6+/10+ | 4+/10+/13+ |
| Arquebus | 4+/6+/13+ | 4+/6+/13+ |

### *Missile Weapons vs. Medium Armor (1d20)*

| **Weapon** | **Banded, studded or Mail** | **Banded or Mail & Shield** |
|---|---|---|
| Short bow | 13+/15+/17+ | 15+/17+/19+ |
| Horse bow | 13+/15+/17+ | 15+/17+/19+ |
| Light crossbow | 13+/15+/17+ | 17+/19+/- |
| Longbow | 6+/10+/15+ | 13+/15+/17+ |
| Composite bow | 6+/13+/17+ | 13+/17+/19+ |
| Heavy crossbow | 6+/13+/15+ | 10+/15+/17+ |
| Arquebus | 6+/10+/13+ | 6+/13+/15+ |

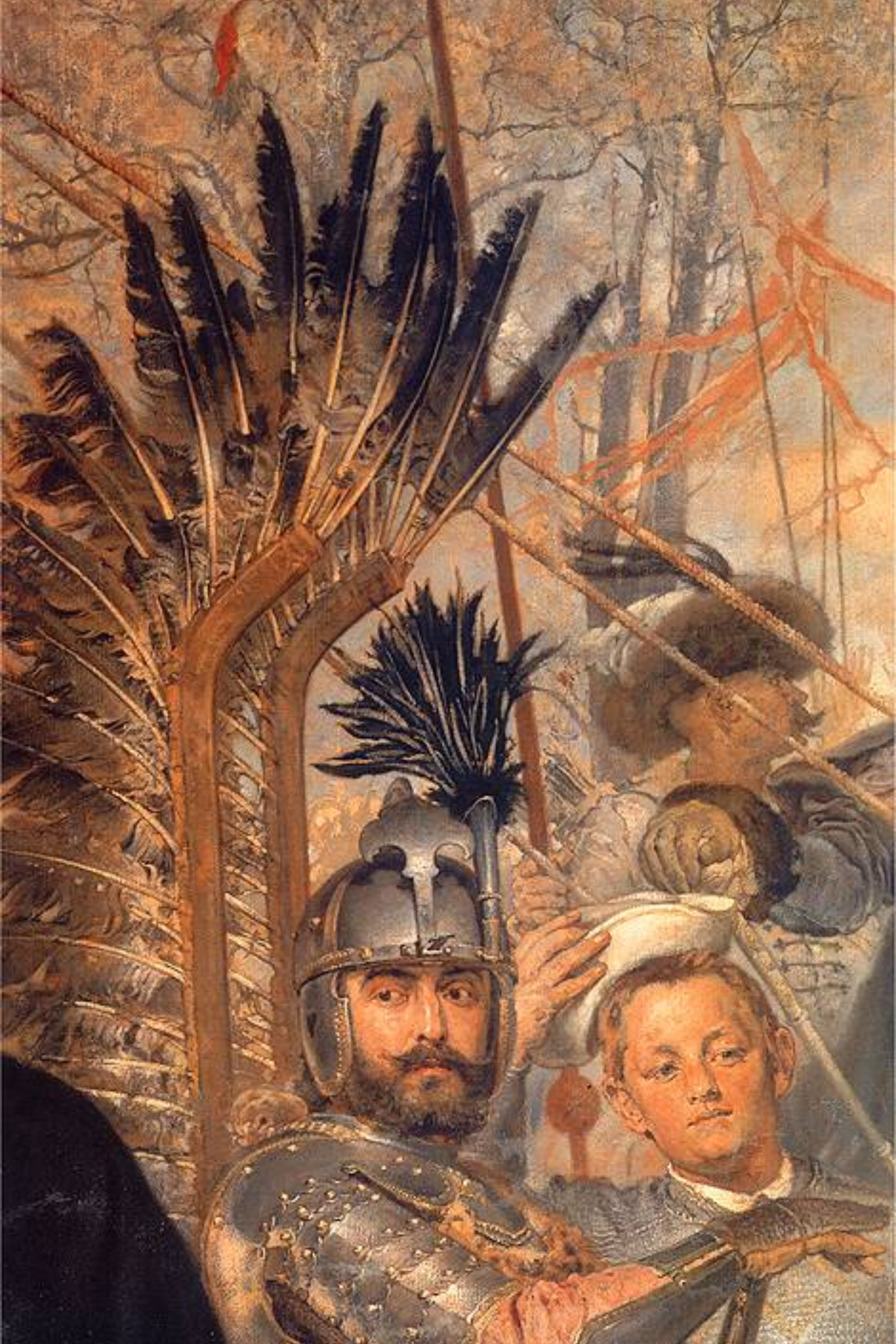
## *Missile Weapons vs Heavy Armor (1d20)*

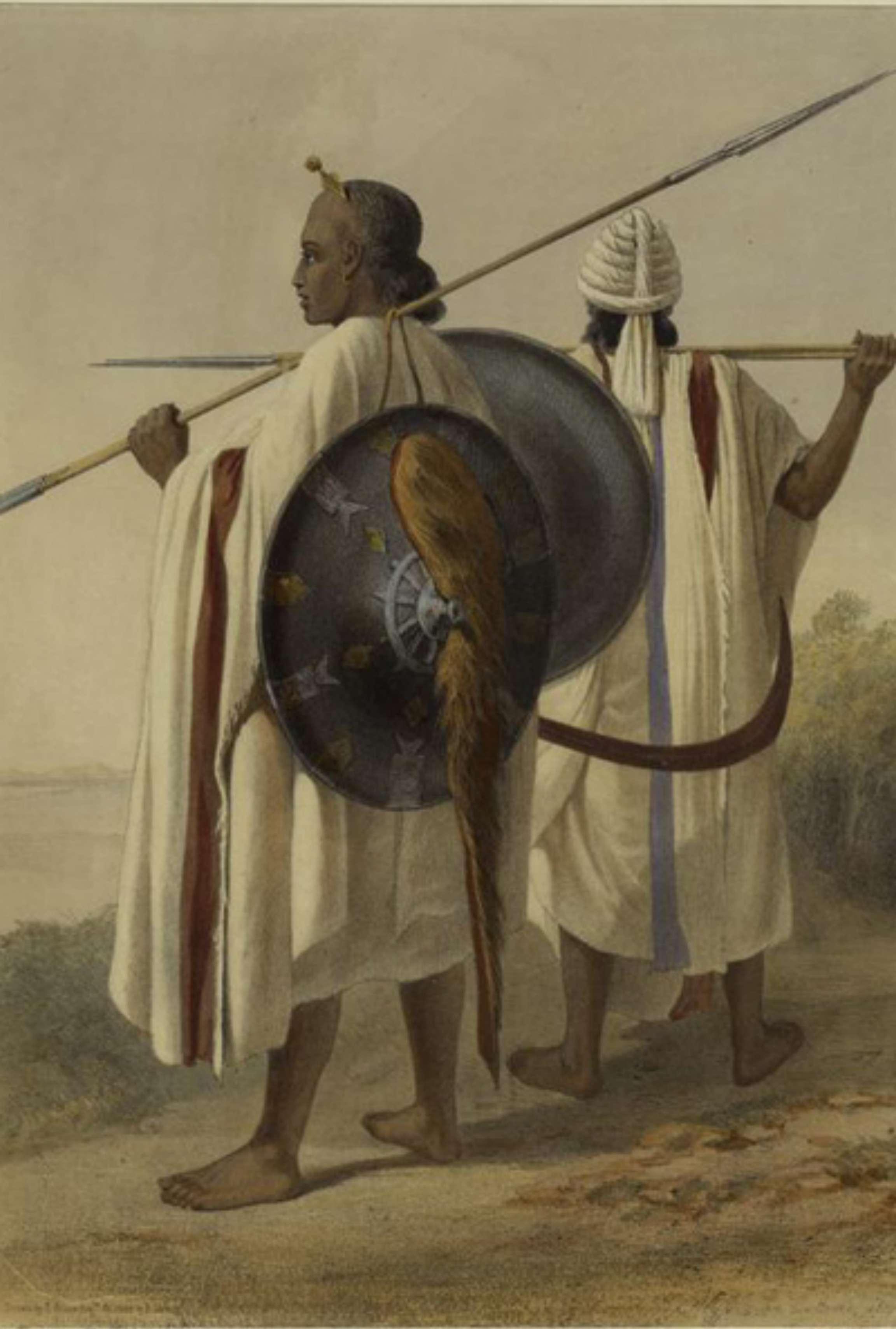
| **Weapon** | **Plate Armor** | **Plate & Shield** |
|---|---|---|
| Short bow | 19+/20/- | 20/-/- |
| Horse bow | 19+/20/- | 20/-/- |
| Light crossbow | 19+/20/- | 20/-/- |
| Longbow | 15+/17+/- | 19+/20/- |
| Composite bow | 15+/20/- | 19+/-/- |
| Heavy crossbow | 10+/17+/19+ | 17+/19+/20 |
| Arquebus | 10+/15+/17+ | 13+/15+/20 |

## *Missile Weapons vs Horse* (1d20)*

| **Weapon** | **Bare Horse** | **Barded Horse** |
|---|---|---|
| Short bow | 17+/20/- | 20/-/- |
| Horse bow | 15+/17+/19+ | 20/-/- |
| Light crossbow | 15+/17+/- | 20/-/- |
| Longbow | 10+/15+/20 | 13+/19+/- |
| Composite bow | 10+/17+/20 | 17+/20/- |
| Heavy crossbow | 10+/13+/20 | 13+/19+/- |
| Arquebus | 6+/13+/19+ | 10+/17+/20 |

* *Unless otherwise noted, these values may be used to represent other mundane mounts a creature could ride.*





## Melee Combat

When two opponents are within melee range, or 3", one or more blows are struck. The order of these blows depends on several factors. The one striking first only receives a blow in return if they fails to kill their opponent. During the first round of a single melee, an attacker strikes first unless:

1. The defender has a weapon that is 2 classes higher.
2. The defender has the high ground, or fights from above.

During each subsequent round, the side who previously stuck first, may continue to unless:

1. The defender has a weapon that is 2 classes lower.
2. The defender has the high ground, or fights from above.

An attack from the rear prohibits a return blow during the first round, and defenders automatically attack 2nd. Attacking a foes off-hand flank forces an opponent to attack 2nd during the first round.

The following factors should be considered during any single combat engagement.

1. Horsemen add 1 to combat rolls against footmen, footmen subtract 1 from combat rolls against horsemen. During the first round, the horseman adds 2 to all combat rolls.
2. On the second and subsequent rounds of an engagement, a horse begins to attack independently. A horse may choose different targets then the rider and is armed according to its size: a light horse is treated has having a single mace; a medium horse is treated as having two maces; and a heavy horse is treated as having two flails.
3. An attack made from the rear adds 1 to the combat roll and prevents a return blow.
4. Differences in weapon class have varying effects on the outcome of an engagement.

- A weapon 2+ classes higher then the attacking weapon may not be used to parry.
- A weapon from 1 class higher to 3 lower then that of the attacker may be used to parry a blow. To parry, a defender foregoes a return blow (or a combat roll) to apply a penalty of 4 to the attackers combat roll.
- If a defender's weapon is from 4 to 7 classes lower then that of the attacker, a defender may parry the blow (see above) or take the first strike. If a parried blow would have scored a kill, the defending weapon is broken. A successfully parried attack provides a return blow.
- A weapon 8+ classes lower then the attacker's lets the defender both strike first and parry a blow, or strike second blow. This functions as the parry rules above but provides only a penalty of 2 to the attacker's combat roll. During a charge lances, pikes and spears still make the first strike against the lighter weapon.

**Melee Tables:** Each weapon entry has a value to indicate the weapons class. Weapons of a lower class are shorter and lighter, thus able to strike quickly and more rapidly. A man armed with a weapon between 4 and 7 classes lower then his attacker, may strike twice in a round. A man who is armed with a weapon 8+ classes lower then his attacker, may strike thrice in a round.

Using a weapon in each hand is possible with class 4 weapons or lower. In so doing, an attacker may use the best aspects of each weapon at any given time. If a weapon grants additional attacks due to its class, that weapon must be used to make the additional attacks.

A character using a weapon with which they are not skilled (such as a peasant using a lance) takes a penalty of 4 on all combat rolls made such a weapon.

### *Melee Weapons vs. Light & Medium Armor (1d20)*

| **Weapon** | **AC 1** | **AC 2** | **AC 3** | **AC 4** | **AC 5** |
|---|---|---|---|---|---|
| 1. Dagger | 8+ | 10+ | 13+ | 13+ | 15+ |
| 2. Hand axe | 10+ | 10+ | 13+ | 15+ | 17+ |
| 3. Mace | 13+ | 13+ | 13+ | 15+ | 13+ |
| 4. Sword | 10+ | 13+ | 13+ | 15+ | 13+ |
| 5. Battle axe | 12+ | 12+ | 13+ | 13+ | 10+ |
| 6. Spiked mace | 6+ | 6+ | 10+ | 10+ | 6+ |
| 7. Flail | 10+ | 10+ | 10+ | 10+ | 6+ |
| 8. Spear | 13+ | 13+ | 15+ | 15+ | 17+ |
| 9. Pole arm | 6+ | 6+ | 6+ | 10+ | 10+ |
| 10. Sword, gr. | 6+ | 6+ | 6+ | 6+ | 4+ |
| 11. Lance* | 4+ | 4+ | 4+ | 4+ | 6+ |
| 12. Pike | 13+ | 13+ | 13+ | 13+ | 13+ |

** A lance is a mounted weapon that cannot be used by footmen.*

A hammer, or a shield being used as a weapon, is considered a mace for the purposes of the combat rolls. If the shield is spiked, it is considered a flail instead. All forms of pick are considered spiked maces.

Pole arms include: a glaive, halberd, naginata, etc.

Spears, polar arms, and pikes are reach weapons and allow a troop or unit to control an area 2" to front and either side of themselves rather then the 1" which is standard.

A "Murder Stroke" with a sword is considered a mace.

### *Melee Weapons vs. Heavy Armor & Horse (1d20)*

| **Weapon** | **AC 6** | **AC 7** | **AC 8** | ** | *** |
|---|---|---|---|---|---|
| 1. Dagger | 17+ | 20† | 20† | 13+ | 17+ |
| 2. Hand axe | 17+ | 19+ | 20 | 15+ | 19+ |
| 3. Mace | 13+ | 10+ | 13+ | 17+ | 20 |
| 4. Sword | 15+ | 17+† | 19+† | 13+ | 17+ |
| 5. Battle axe | 10+ | 15+ | 17+ | 10+ | 15+ |
| 6. Spiked mace | 10+ | 13+ | 13+ | 13+ | 13+ |
| 7. Flail | 10+ | 6+ | 10+ | 6+ | 13+ |
| 8. Spear | 17+ | 19+† | 20† | 10+ | 15+ |
| 9. Pole arm | 13+ | 15+† | 17+† | 6+ | 13+ |
| 10. Sword, gr. | 4+ | 6+ | 10+ | 10+ | 13+ |
| 11. Lance* | 10+ | 13+ | 15+ | 4+ | 10+ |
| 12. Pike | 13+ | 15+ | 17+ | 4+ | 10+ |

**AC or Armor Class:** is based upon the protections worn or carried. The meaning of the AC values is liſted below. It is rare for other factors to affect armor class.

1. Basic clothing (no armor or shield).
2. A gambeson or leather armor (no shield).
3. Basic clothing and shield (no armor).
4. A gambeson or leather armor and shield.
5. Banded, ſtudded leather or mail.
6. Banded, ſtudded leather or mail and shield.
7. Plate armor.
8. Plate armor and shield.

** Column is for an unarmored horse.

*** Column is for a barded horse.

† If a man in plate armor is dismounted and laid prone, a roll of 10+ scores a kill.

**Creatures:** How creatures fight in single combat is based on their equivalent unit or troop type. In single combat, treat a creatures AC as the base value of the unit they fight as (if big and strong), or the unit they move as (if nimble and quick). If the creature has a sturdy skull, or extra thick hide upon their backs they can be said to carry a shield. This is method is used for creatures that are treated as horsemen as well. However, creatures listed as not fighting have their AC based upon the unit they move as only.

**Leaders:** Add 1 to all combat dice rolls. They should bear the highest quality armaments of their culture and era.

**Unhorsing:** Any footman may seek to unseat a rider if his intent is stated before the combat roll. A hit, with no modification for being on foot, unhorses and possibly stuns the rider. Remounting a horse requires a half move, as does a voluntary dismount.

*Stun Chance from Unhorsing (1d6)*

| Roll | Effect |
|---|---|
| 1-3 | no stun |
| 4-5 | stunned for 1 turn |
| 6 | stunned for 3 turns |

**Mythic Combat Tables:** Combat against extraordinary foes is usually an extension of single combat. Creatures that can raise the numbers needed for large scale battles, are usually handled similarly to men.

### *Mythic Combat Table 1, vs. Men (1d20)*

| **Attacker** | **Great Hero** | **Hero** | **Skin-changer** | **Wizard** |
|---|---|---|---|---|
| Great hero* | 13+ | 4+ | 6+ | 15+ |
| Hero* | 17+ | 10+ | 13+ | 19+ |
| Skin-changers | 17+ | 10+ | 15+ | 17+ |
| Wizard* | 17+ | 13+ | 10+ | 17+ |
| Dragons | 13+ | 4+ | 3+ | 17+ |
| Giants | 15+ | 6+ | 4+ | 17+ |
| Great beasts | 13+ | 4+ | 6+ | 17+ |
| Eaters-of-men | 19+ | 13+ | 13+ | 19+ |
| Animated objects | 10+ | 3+ | 3+ | 17+ |
| Greater spirits | 10+ | 3+ | 3+ | 13+ |
| Lesser spirits | 17+ | 13+ | 15+ | 20 |
| Walking corpses | 20 | 15+ | 13+ | 17+ |

* *If the result of an opponents combat die roll is "no effect" the attacker may withdraw from the engagement.*

A +(n) after a listed creature type modifies the die roll.

## *Mythic Combat Table II, vs Monstrosities (1d20)*

| **Attacker** | **Dragon** | **Giant** | **Great Beast** | **Ogre, Troll** |
|---|---|---|---|---|
| Great hero* | 17+ | 15+ | 13+ | 4+ |
| Hero* | 20 | 20 | 17+ | 15+ |
| Skin-changers | 20 | 17+ | 17+ | 13+ |
| Wizard* | 15+ | 17+ | 15+ | 13+ |
| Dragons | 13+ | 15+ | 13+ | 4+ |
| Giants | 15+ | 15+ | 10+ | 6+ |
| Great beasts | 20 | 17+ | 15+ | 6+ |
| Eaters-of-men | 20 | 15+ | 15+ | 10+ |
| Animated objects | 20 | 13+ | 19+ | 10+ |
| Greater spirits | 17+ | 15+ | 10+ | 10+ |
| Lesser spirits | 20 | 20 | 10+ | 15+ |
| Walking corpses | 20 | 19+ | 19+ | 15+ |

The result of any combat roll made on these tables has an effect based on the die roll. One of the following entries is the result of the attack.

- If the roll is a natural 1, the attacker fumbles.
- If the roll is less then the value needed, there is no effect.
- If the roll is equal to the needed result, the defender must fallback 1".
- If the roll is greater then the value needed, a hit is scored.
- If the roll is a natural 20, the target must make a save or die roll (constitution) as per a critical hit.

## *Mythic Combat Table III, vs Otherworldly (1d20)*

| **Attacker** | **Ani. Object** | **Greater Spirit** | **Lesser Spirit** | **Walk Corpses** |
|---|---|---|---|---|
| Great hero* | 19+ | 13+ | 13+ | 3+ |
| Hero* | 20 | 17+ | 19+ | 6+ |
| Skin-changers | 20 | 20 | 20 | 6+ |
| Wizard* | 17+ | 6+ | 4+ | 6+ |
| Dragons | 6+ | 17+ | 10+ | 1+ |
| Giants | 10+ | 17+ | 10+ | 3+ |
| Great beasts | 15+ | 20 | 15+ | 4+ |
| Eaters-of-men | 17+ | 19+ | 20 | 17+ |
| Animated objects | 10+ | 20 | 17+ | 2+ |
| Greater spirits | 10+ | 19+ | 17+ | 1+ |
| Lesser spirits | 20 | 10+ | 10+ | 19+ |
| Walking corpses | 20 | 20 | 13+ | 10+ |

**Hits & Hit Penalty:** Characters and some creatures often require more then one hit to kill. Any character or creature who takes a hit, is subject to a cumulative penalty of 1 on all d20 rolls made. A hit penalty from a combat roll of a natural 20 requires magical healing to remove.

**Saves:** A creature or NPC has a save score of 5+ the hits of the creature or NPC. This score is used when making a save. The opposing character's level or total hits is applied as a penalty to this roll (if applicable).

**Called Shots:** There are times when a character may desire to attempt a highly specific shot or strike. To make a called shot, the player states what the character is aiming at and a standard combat roll is made. The base penalty applied to the called shot attempt is 4 for melee or missile attacks. This is increased to a penalty 8 if it is a missile attack at any but the shortest range. An additional penalty of 2 is applied to missile combat rolls against targets who are currently moving (referee's discretion). If the target is unaware of the attack, the penalties are reduced by half. An inanimate target that is not carried by another creature also reduces the penalties by half. If the target is very small (roughly the size of a coin), the penalty is doubled. Some possible effects of a called shot are as follows, none of which may replicate a critical hit.

- *Avoid Cover:* This called shot allows the attacker to hit a target behind cover provided a part of the target is visible.
- *Disarm/Knock from Hand:* This called shot cause a target to drop whatever is in a specific hand (no damage).
- *Handicapped:* This called shot reduces the targets rate of movement by half until they receive the proper healing.
- *Pinned to Object/Wall:* This called shot requires that the taggert be near a large object (such as a tree) or a wall of wood, etc. If the roll succeeds, the target is pinned to that object or wall until they can free themselves (full turn). If a melee weapon was used, it cannot be used until freed.

**Missile Attacks vs. Large Fliers:** When making a missile attack against a large flying foe, a hero scores a critical hit on a combat roll of 17+ and a great hero scores a critical hit on a 13+. A critical causes the usual save or die roll with the attackers level being applied as a penalty to the save. This rule applies to anything that has the fighting ability of a hero or great hero as well.

## Duels & Jouſting

In some situations, a greater amount cinematic flair and detail is desired for important man-to-man battles. A formal duel, or a jouſting tourney being examples. In such circumſtances, the syſtem below can offer a colorful alternative to the ſtandard Rules of Engagement.

**Jouſting:** When engaged in a "friendly" jouſt, two warriors in heavy armor bearing lances are set at each other in a series of mounted charges. Each participant chooses an aim point, as well as a defensive position, then the choices are compared on the table below to determine a result.

- *Aim:* The upper third of the shield (horizontally) is called the chief; the middle third is called the fess; the lower third is called the base. The right third of the shield (vertically) is called the dexter; the center is the pale; and the left third is called the siniſter. These points of aim each correspond to the directional aiming presented below, when the base or head are the point of aim, left/right does not matter when determining the result of an attack.
- *Defensive Positions:* Lowering the helm is equal to tucking the head; lean right is equal to evade right; lean left is equal to evade left; ſteady seat is equal to an even guard; carrying your shield high is equal to high guard; carrying your shield low is equal to low guard.

The results of each charge, or tilt, are scored and the winner across all the participants is the rider with the higheſt score. A broken lance coſts that rider 1 point; if a rider knocks the helmet from his opponents head, that rider gains 3 points; a rider who is injured loses 10 points; and finally, if a rider unhorses his opponent, that rider gains 20 points. Each match conſiſts of three tilts, but can be ended by an unhorsing.

## Dueling

In order to use this system, both combatants must be of the lineages of men, or of the class of creatures called men (creatures who differ from the basic form of man are also excluded) and both participants must agree to the duel. During a duel, each participant follows most of the rules presented in single combat, including strike order.

Each turn, each participant chooses a number of aim points and defensive positions equal to the number of men they fight as (this includes additional combat rolls granted from pertinent sources). These choices are written down in order by each duelist and compared in order. Thus, two 4th level fighting-men will record four pairs of aim points and defense positions, which are compared to each other (in order) to determine the outcome of the turn. There are a few considerations to go over when this method of combat is used.

- If one participant has a greater fighting ability then their opponent, that participant automatically scores the choice of either: B, H, I, or U (see below) for each man's worth of difference between the two participants. These effects are occur at the end of the turn after the lesser participant has depleted their available choices for the turn. Example, a 4th level fighting-man dueling a 1st level fighting-man: comparing their first choices results in each missing, then the higher level fighting-man decides to knockdown his foe, break his shield, and make him drop his weapon. This would usually end the duel.
- A foe who has been knocked down and disarmed is usually considered helpless. A helpless character may be felled by a coup de gras if they fail a dexterity save or die roll. If the roll is successful, the helpless character is allowed to escape the melee. Though they may be chased down, most men of honor will not pursue a fleeing foe.

- If a participant is missed by an attack, they may choose to disengage from the duel by rolling a dexterity check. On a successful roll, the participant exits melee range. The turn is then reset, and the participants must choose to continue.

### *Duel & Jousting Aim*

| | **Left** | **Center** | **Right** |
|---|---|---|---|
| **Head** | Head | Head | Head |
| **High** | LH | CH | RH |
| **Low** | LL | CL | RL |
| **Base** | Base | Base | Base |

### *Dual & Jousting Results*

| **Aim** | **1. Tuck Head** | **2. Evade Right** | **3. Evade Left** | **4. Even Guard** | **5. High Guard** | **6. Low Guard** |
|---|---|---|---|---|---|---|
| Head | M | M | M | H | U | M |
| LH | U | B | M | B | B | M |
| CH | B,U,I | U | G | B | B,U | B,I |
| RH | G | M | B | G | G | U |
| LL | B | B,U | M | B | M | B |
| CL | B,U | G | B | B,U | B,U,I | B |
| RL | G | U | B,U | G | G | G |
| Base | B | G | U | B | B,U,I | B |

B = Broken/dropped (even odds) weapon/shield (even odds).
G = Glancing blow, causes 1 point of hit penalty.
H = Helmet knocked off, or stunned/critical hit (choice).
I = Injured, take a hit or just hit penalty (to subdue only).
M = Miss, no contact and no effect.
U = Unhorsed, or knocked prone.

**Aim & Defensive Positions:** If a character aims for their opponents head, only the defensive positions 4-6 may be used; if a character aims left/high (LH), only defensive positions 3-6 may be used; if a character aims center/high (CH), any defensive position may be used; if a character aims right/high (RH), only defensive positions 2 and 4-6 may be used; if a character aims left/middle (LM), only defensive positions 4-6 may be used; if a character aims center/middle (CM), any defensive positions may be used; if a character aims right/middle (RM), only defensive positions 4-6 may be used; and finally, if a character aims at the base of his opponent, only the defensive positions of 1 and 4-6 may be used. In the case of jousting, any rider who has either broken their lance or has had their helmet knocked off must take defensive position 4 during the next tilt. In a duel, a character who is without a shield may only take the defensive positions of 1-3.

**Fighting-Men:** In a duel a fighting-man may forgo their last available aim point/defensive position combination to parry an attack that would hit with consequence (B, H, I, or U). In the case of a hit which causes multiple effects, only one may be parried. A parry may be used more then once per turn by simply repeating this process.

**Sneak-Thieves:** Dexterity checks to disengage from a duel are considered sneak-thieving and gain the benefit for being so.

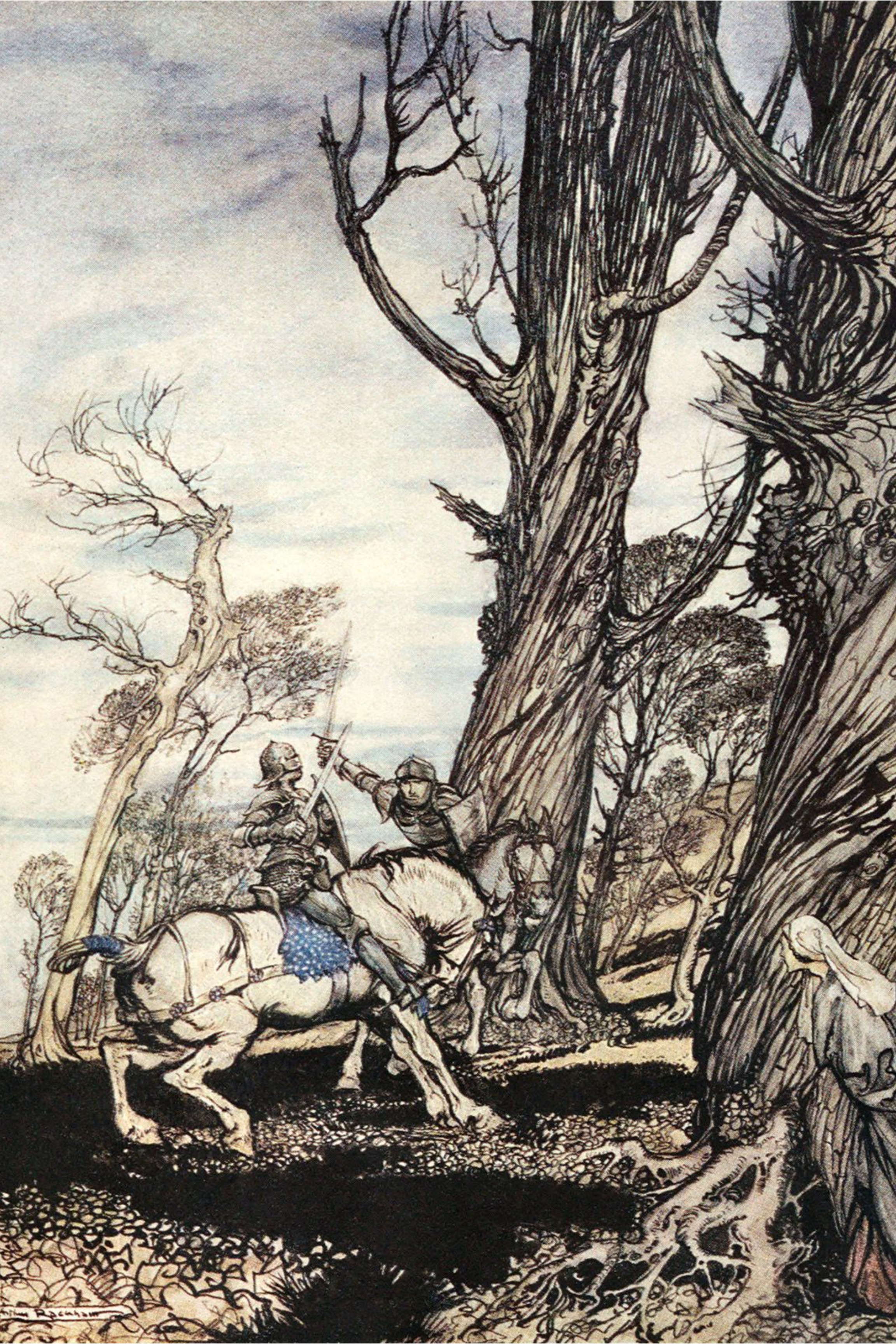
**The Duelist:** Some fighting-men are renowned for their skill as duelists. A duelist has a distinct advantage during a duel in that they may make subtle changes to their chosen aim points and defensive positions after they have been chosen. Each turn, a duelist may make a number of such changes equal to their level as a fighting-man. Such modifications are limited in the following ways.

- *Aim Points:* A duelist can modify the row of a chosen aim point by one step up or down. For example, a duelist who originally chose CH (center/high), may change that aim point to Head or CL (center/low).
- *Defensive Positions:* A duelist can modify a chosen defensive position as follows: tucking the head is interchangeable with a high guard; an even guard is interchangeable with a low guard and evade right or evade left, though evade right and evade left are not interchangeable nor can they be swapped with a low guard.

**To Hit Requirement:** In order to successfully cause a hit to a target in a duel, the offensive participant is required to have the ability to harm the defensive participant outside of a duel. Thus, if a 1st level fighting-man engages an enemy hero in a duel, the fighting-man is prohibited from scoring a hit (though other effects are unhindered) because the fighting-man is not yet able to engage in mythic combat.

**Critical Hits & Dueling:** The aim points: head and center high score critical hits when they score a hit. A defender who is wearing a helmet does not suffer a critical from a hit to the head.

**Hit Penalty:** One aim point/defensive position choice is lost each turn for every point of hit penalty a participant suffers.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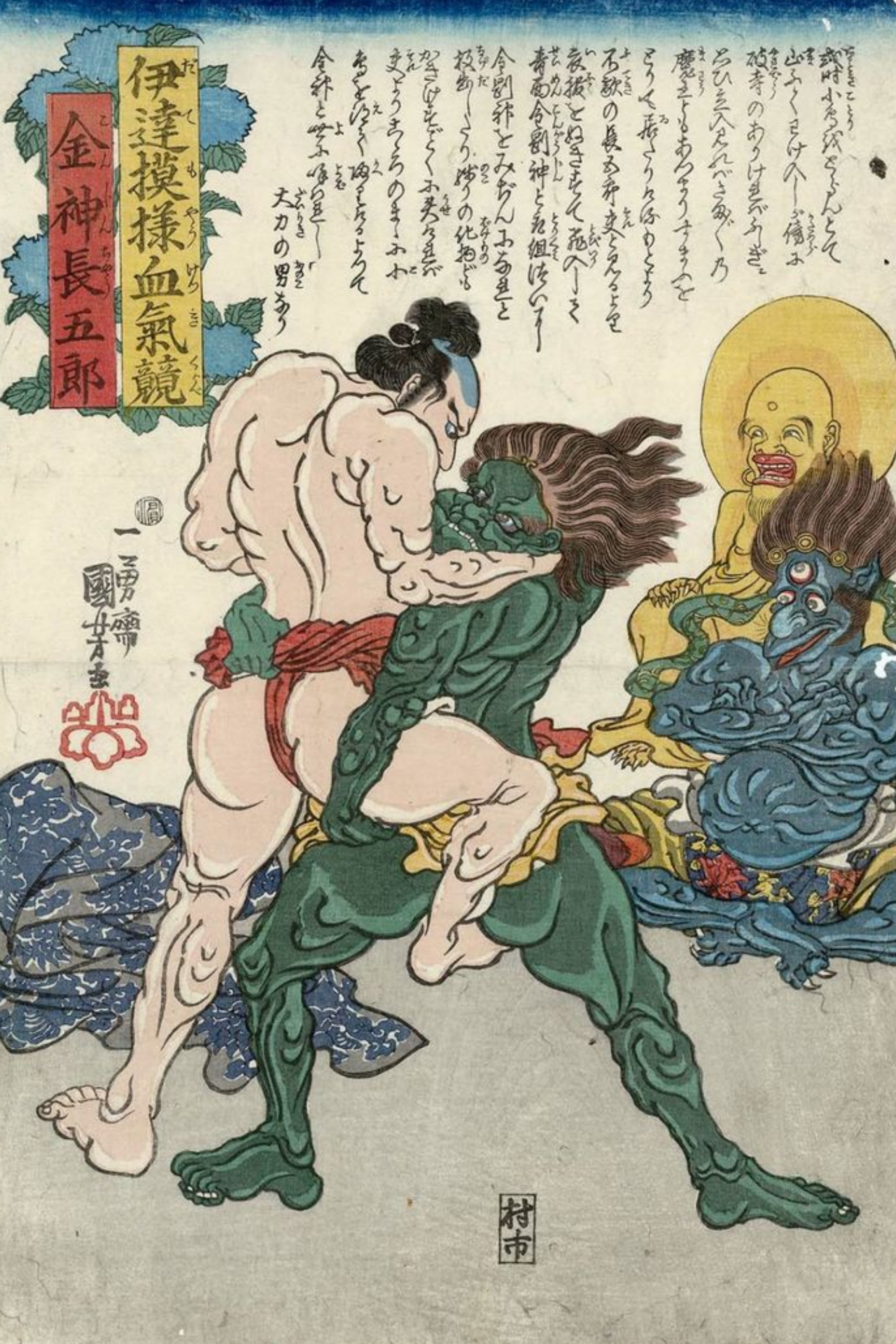

伊達摸様血氣競
金神長五郎
一勇齋國芳画
村市

或時小ぶ茂ざうだんとて
山ふところけへ入しが傍に
破寺のありけるがあぎに
立ひ立入んべきあたく乃
魔王ともあらうつすきのを
とりて振まはし取もて乃
不敵の長五郎変とせるを
衣服とぬぎすてて飛かゝりて
青面金剛神と見組けりし
金剛神とみぢんにならんと
投あしらう悌りの化物ども
かきけすごとく失にけれ
夫よりまわりのものゝかの
あるとはなく悔をとるよしれ
金神と呼ふ頃のありし
大力の男なり

## Unarmed Combat

When an attacker is unarmed, combat resolution changes. All combat rolls made by an unarmed attacker are treated as if made by a dagger. A target who reduced to 0 hits through unarmed hits, is knocked unconscious for 20 - constitution in turns or 20 - hits in turns for creatures. Hits lost to unarmed strikes heal after a nights rest.

**Magical Armor:** If a character is wearing magical armor that includes gauntlets or gloves, the armor's bonus adds to the combat roll of unarmed attacks, treating them as magical.

**Natural 20, Combat Roll:** If a character rolls a natural 20 on a combat roll for an unarmed attack, the target must save or be knocked unconscious for 20 - constitution in turns (a creature is unconscious for 20 - value in turns).

**Natural 1, Combat Roll:** If a character rolls a natural 1 on a combat roll for an unarmed attack, the character adds 1 to their hit penalty until the end of the battle.

**Wrestling & Grappling:** When a character or creature is successful on an unarmed combat roll, they may choose to grapple, instead of dealing direct damage. Multiple creatures may engage in a single grappling attempt.

To resolve a grappling attack, each side rolls a d6 for each hit possessed by all of their characters or creatures involved in the attack. If the total for the attacker is greater, the attacker may pin the defender or defenders, doing as they desire next turn. If the defender's total is greater, they may throw off each attacker, stunning each for 20 - constitution in turns, or 20 - value in turns for a creature.

## Artillery Fire

Artillery fire is resolved during the same phase as common missile fire, but is presented separately because it is used much less often and is more complex. The primary forms of early artillery are catapults and the trebuchet, though some black powder weapons such as cannons may also appear, depending on the era played. Some forms of artillery are indirect fire weapons, which will operate on very different principles.

*Artillery*

| Weapon | Min. Range | Max. Range | Hit Area |
|---|---|---|---|
| Bombard* | - | 42 | 1 |
| Cannon, hvy. | - | 36 | 3/4 |
| Cannon, lt. | - | 30 | 1/2 |
| Catapult | 15 | 30 | 2 |
| Trebuchet | 24 | 48 | 3 1/2 |

** A bombard may make both direct fire attacks as a cannon, or indirect fire attacks as a catapult or trebuchet.*

Ordinary troops within the hit area are killed, others make a dexterity save or die roll. The effects of artillery on other artillery pieces, structures, etc is detailed later.

**Cannons:** Cannons are artillery powered by black powder. A cannon is usually more of a direct fire weapon, but a bombard provides indirect fire at the cost of great size. Cannons may be brought into large engagements, but a bombard is usually reserved for a siege.

**Rate of Fire:** With a properly trained crew, a catapult or cannon may fire every other turn and a trebuchet or bombard every third turn. In order to be fired effectively, artillery cannot have been moved within the last three turns. The rate of fire is reduced if a piece of artillery is short on crew, these effects are outlined below.

*Artillery Crew Loss*

| Total Crew | Reduction to Rate of Fire |
|---|---|
| Crew of 4 | none |
| Crew of 3 | 1 additional turn required |
| Crew of 2 | 2 additional turns required |
| Crew of 1 | 3 additional turns required |

Additional crew does not increase the rate of fire.

**Firing Arc:** All types of artillery have an arc of fire that extends 45 degrees to the left and right.

**Indirect Fire:** The catapult and trebuchet are indirect fire weapons and suffer no penalty for being used as such. The bombard can make indirect fire attacks as well, with a hit area of 3 1/2" due to an explosive shell. Such an attack from a bombard is also made without penalty.

**Cover:** Any substantial overhead cover, such as a roof or a cave, renders artillery fire ineffective. However, most structures suffer damage from these attacks, eventually destroying the source of cover, which may fall upon those once covered.

**Method of Fire:** When making an indirect fire attack with a catapult os trebuchet the player chooses both a direction and a distance. The player then rolls 2d6: 1) an undershot die; and 2) an overshot die. Whichever die produced the greater result, shows if the target point was over or undershot and by how far. That modified point is the center of the hit area.

A cannon fires in a straight line to a target determined by the crew. A cannon must be fired either short or long. Short firing allows targets at the closest ranges to be hit (less the 1/3 of the total range) but reduces the overall range by half. A long fired shot misses anything within short and medium range (by flying overhead), but may hit targets at the weapons maximum range. When firing a cannon, 2d6 are rolled, an overshot die and an undershot die. The lowest result of the two dice determines if the fire was under or overshot, and by how much.

From the point of fire (for a short fire) or impact (for a long fire), to the end of the cannons range, is lethal to all hit by the shot. Any physical object of sufficient size (such as higher ground, or a stone wall) stops the shot early.

**Mythic Creatures & Artillery:** There are many creatures of monstrous or otherworldly origins who are not subject to the attacks of artillery, including the boulder-sized stones thrown by giants. These creatures, as well as those in their type, are not affected by artillery: dragons, giants, great heroes, greater and lesser spirits or any creature of the general size of a large structure. Dragons, giants and great heroes suffer the attacks of cannons or bombards which are making direct fire attacks. When used in such a way, a cannon causes a dexterity save or die roll.

Any artillery piece loaded with iron shot, may make attacks against otherworldly creatures such as spirits.

# The Siege

The assault or defense of a fortification is tricky to simulate, and it is suggested that the following rules be used along side the rules of single combat. Structures and targets at this scope use defense points, rather then hits. A few basic structures are outlined below along with their respective defense points.

Artillery, and larger vehicles such as ships, also use defense points to measure damage taken. As a general rule, a man-sized creature usually has no way to cause enough structural damage to warrant a loss of defense points.

*Structures & Defense Points*

| **Structure** | **Defense Points** |
|---|---|
| Bastions or round towers | 40-60 |
| Gate houses, gates and square towers | 35-45 |
| Curtain walls and stone buildings | 25-40 |
| Ramparts and earth-filled gabions | 20-30 |
| Wooden structures and palisades | 5-15 |
| Cannons and trebuchet | 5 |
| Catapult and movable mantlets | 3 |

**Attack Values of Artillery:** Each artillery piece destroys a certain number of defense points. When a structure has lost all of its defense points, it is destroyed. The damage points done by the various artillery pieces is outlined below. A fortification which has been bolstered through magic, requires the use of iron shot to cause the listed defense points worth of structural damage, otherwise damage is reduced by half.

## *The Defense Point Damage of Artillery*

| **Weapon** | **Damage** |
|---|---|
| Bombard | -6 defense points |
| Heavy cannon | -4 defense points |
| Light cannon, trebuchet | -3 defense points |
| Catapult | -2 defense points |

**Attack Values of Mythic Creatures:** Some creatures may cause enough structural damage when attacking that they are able to deal defense point damage. A list of such creatures and the defense points they destroy per attack follows. Other creatures may me capable of such damage as well but this is covered in their description.

## *The Defense Point Damage of Mythic Creatures*

| **Creature** | **Damage** |
|---|---|
| Animated object | -2 defense points |
| Earth elemental (spirit) | -6 defense points |
| Giant | -3 defense points |
| Ogre | -1 defense point |
| Troll | -2 defense points |
| Wizard* | -3 defense points |

* *A wizard may inflame any wooden area, structure or vehicle, as can a dragon or fire elemental.*

**Bombard:** As a siege weapon, a bombard is effective at firing over walls. When used for indirect fire a bombard has a hit area of 3 1/2".

**Covered Ram:** A covered ram may be crewed by up to 8 men. The ram can be moved at a rate of 1" per 2 men who crew it (maximum of 4" with 8 men). A covered ram causes 2 defense points of damage to a structure it is placed against every turn. A defender may use such devices as a ram-catcher to disable the ram, requiring a roll of 15+ (d20).

**Siege Tower:** A siege tower, like the covered ram, moves at 1" per 2 men on the crew (maximum of 4"). Such towers accommodate 5 men on the floor of the drawbridge and 3 on the upper deck. At any given time, up to 5 men may climb the ladder to the upper decks.

**Movable Mantlets:** These large, mobile shields provide cover for as many as 3 men. A single man, armed with a missile weapon, can shoot through the slit without risking exposure to a return shot. Other men behind the mantlet are treated as having soft cover. One man can push a mantlet at 3" and two can push at 6".

**Ladders:** Two men are able to carry a ladder while moving at their normal speed, but they may not charge. If only one man bears the ladder, his movement speed is cut in half. In a given turn, 3 men may scale a ladder and those that reach the top must fight through any defenders.

If the chance arises, a defender may try and push the ladder from the wall, but only if there are no more 2 men on it. The defender rolls a d6 and on a 5-6, the ladder is pushed over. The top climber is killed and the bottom is stunned.

**Boiling Oil:** If boiled oil is dropped from above, it falls in a 2" wide line casing a conſtitution save or die roll. On the ground, it pools into a 4" x 3" shape, causing a conſtitution save or die roll. Oil burns for three turns, prohibiting entry into the burning area and igniting flammable materials. Moſt wooden ſtructures catch fire and are considered deſtroyed if the fire is not extinguished within 10 turns.

**Dropping Rocks:** Dropping a rock from atop a ladder kills the higheſt climber. A second climber muſt roll a 10+ (d20) to avoid death, and a third muſt roll a 4+ (d20). If a climber has more then one hit, a dexterity save or die roll is made. If rocks are dropped on artillery or siege engines, they cause a single damage point.

**Tunneling:** When attempting to undermine walls, an attacker secretly writes down the location of up to three mines, while a defender may counter with two. If a counter-mine is within 6" of a tunnel, all the attacking tunnelers are killed and the tunnel fails. Otherwise, the tunnelers create a 6" wide breach in the wall after 1d4 days. If a unit of low men is tunneling, up to two additional mines or counter-mines may be dug in only 1d2 days.

**Breach:** If a wall has taken damage in excess of its defense points, or has been undermined, a breach is created. A breach is considered rough terrain when moving through it and, if no troops moving through it, the defenders may attempt to block the breach with debris. Such debris takes 3 turns to place and may be used as movable mantlets by either side. Attackers may tear down such debris in three turns. However, if they are attacked or killed before deſtroying the debris, no damage is done to it.

## Air Battles

Though uncommon, ærial conflicts do happen now and again. If such engagements occur, the following rules should provide for reasonably detailed ærial combat. It is suggested that air battles make use the simultaneous move system, it allows for the dynamic and concurrent movement which is necessary for such engagements. Orders should include the direction and distance traveled, as well as any altitude gain or loss.

**Movement:** Aerial movement made by a creature traveling in a straight line is equal to the creatures normal flying speed. Maneuverability is based largely upon size and most flying creatures may not simply stop and hover. Though there are creatures that may hover, they are commonly too small to effect larger creatures. It is important to note the maximum degree of turn a creature can make, as larger beasts have very limited maneuverability.

*Aerial Maneuverability of Flying Creatures*

| Rough Size | # Turns Per Move | Maximum Degree | Distance Between |
|---|---|---|---|
| Large bird | 5 | 90° | 1 |
| Common man | 4 | 45° | 2 |
| Gargouille | 3 | 33° | 3 |
| Pegasus | 6 | 33° | 3 |
| Wyvern | 4 | 33° | 4 |
| Dragon | 3 | 25° | 5 |
| Roc | 2 | 25° | 6 |

**Diving & Steep Dives:** A dive may either be straight, or it may have turns. The total altitude lost may not exceed half the distance moved. A steep dive increases movement speed by 50% but no turns may be made, and for every 1" of forward movement, altitude drops by 10". Ending a steep dive requires a strength save at a penalty of 1 per 10".

**Climbing Altitude:** A creature who is in flight can climb in altitude at the same rate they move forward. Climbing in this way costs 2" of movement for every 1" moved forward.

**Missile Fire:** A missile attack between airborne opponents is resolved in a manner similar to conventional missile attacks. The two major differences being the inclusion of a "hit location" and the way a natural 20 is handled when making a combat roll. The tables below provide a reference for the effects of such location based attacks.

### *Aerial Missile Hit Location (1d10)*

| **Position** | **Rider** | **Head** | **Wing** | **Body** | **Tail** |
|---|---|---|---|---|---|
| Front | 1-2 | 3-4 | 5-6 | 7-10 | - |
| Side | 1 | 2-3 | 4-5 | 6-9 | 10 |
| Top | 1 | 2-3 | 4-7 | 8-9 | 10 |
| Under | - | 1-2 | 3-5 | 6-9 | 10 |
| Rear | 1-2 | 3 | 4-5 | 6-8 | 9-10 |

If there is no rider, treat any hits to this area as a body hit. If the rider is hit, a dexterity and a strength save should be made. If both fail, the rider falls from their mount.

### *Result of a Natural 20 by Location*

| **Hit Location** | **Result*** |
|---|---|
| Rider | knocked off mount, falling |
| Head | crash, dead in air |
| Wings | steep dive & land |
| Body | reduce speed by half |
| Tail | cut turn degrees by half |

* *Usually, proper healing is required to remove the effects of these well placed attacks.*

**Crash & Falling:** When a flying creature crashes, both the creature and rider, take 1 hit per 1" fallen. A rider knocked from a flying mount takes the damage alone.

**Dropping Stones & Other Payloads:** Creatures capable of flight can drop items on enemies. Large flying creatures can drop stones equal to a catapult or trebuchet. A creature carrying such a payload moves at 2/3 of normal. When the payload is dropped, roll a d20. On an 11+, the attack hits its mark. On a 8-10, the attack misses long. On a 5-7, the attack misses short. On a 3-4, the attack misses left. On a 1-2, the attack misses right. If the payload misses the mark, roll of d3 to determine the number of inches.

**Melee:** As is standard, flying creatures within 3" can enter a melee engagement. If the defender is not in position to counter the attack, no return strike may be made. Otherwise, a melee engagement unfolds as they do on land.

## Naval Battles

Many great battles have been fought upon the sea. From the Roman navy to Viking raiders, the ocean holds sway over both explorer and tactician. As with ærial battles, the flow of a naval battle should make use of the "simultaneous move" system of acting order. Below are two tables for common vessels and their respective speeds by oar and wind. Of note, fatigue plays large roll in naval combat, as there are good reasons for the term "dead in the water".

*Rowed Speed of Seafaring Vessels*

| Vessel | Slow | Cruise | Fast |
|---|---|---|---|
| Galley, large | 10 | 15 | 25 |
| Galley, small | 15 | 20 | 30 |
| Longship | 12 | 18 | 25 |
| Merchant, large | - | - | - |
| Merchant, small | - | - | - |
| Warship, sailing | - | - | - |
| Boat | 10 | 15 | 20 |
| Raft | - | 10 | - |

**Oared Movement:** The above speeds assume a full crew who are well rested. Such a crew is able to row for a number of turns based on the fatigue factor of the stroke (or speed) being kept. A fresh crew has 30 fatigue factors, or 40 if they are seafaring by culture. A turn of rest returns a single fatigue factor to a crew of oarsmen.

### *Rowing Fatigue*

| **Speed** | **Fatigue Factor** |
|---|---|
| Slow | 2 |
| Cruise | 3 |
| Fast | 10 |

Rowing with the current adds 5" to a vessels speed. Rowing against the current reduces a vessels speed by 5". All rowing in reverse is at half normal speed. Any alteration in direction or speed by the use of oars is gradual.

### *Sailing Speed of Seafaring Vessels*

| **Vessel** | **Run** | **Broad** | **Beam** | **Beating** |
|---|---|---|---|---|
| Galley, large | 20/25 | 15/20 | 10/15 | - |
| Galley, small | 25/30 | 20/25 | 15/20 | - |
| Longship | 30/35 | 30/25 | 20/25 | - |
| Merchant, large | 20/30 | 18/27 | 15/24 | 10/20 |
| Merchant, small | 25/35 | 22/32 | 20/30 | 15/25 |
| Warship, sailing | 25/35 | 22/32 | 20/30 | 15/25 |
| Boat | 15/20 | 12/17 | 10/15 | 5/10 |
| Raft | 10/15 | 6/10 | - | - |

The methods of sailing are: running (with the wind), broad reaching (wind from side and rear), beam reaching (wind from front and side) beating (into the wind), when termed in full.

**Sailing:** Each entry for a sailing ships speed is divided into a light and strong breeze. Calm wind or a slight breeze requires rowing, and sailing winds above a gale is likely to be deadly if attempted. A vessel facing a storm can simply "run with the storm" at a speed of 3" per turn in the direction of the wind. It is possible to sail on a river, but speeds are halved and all vessels are subject to the river's current.

### *Wind Force (2d6)*

| Roll | Wind Speed |
|---|---|
| 2-3 | Calm or slight breeze |
| 4-8 | Light to moderate breeze |
| 9-11 | Fresh to strong breeze |
| 12 | Gale or storm |

A galley, if exposed to a fresh or strong breeze, has a 10% chance per day to begin taking on water, losing 25% of its speed. A ship that loses 75% of its speed this way begins to sink. In a gale the chance increases to 33%.

### *Wind Direction (1d8)*

| Roll | Direction | Roll | Direction |
|---|---|---|---|
| 1 | North | 5 | South |
| 2 | North-east | 6 | South-west |
| 3 | East | 7 | West |
| 4 | South-east | 8 | North-west |

**Turning:** For every 10" a vessel moves, it may turn up to 45 degrees if moving by oar, and up to 30 degrees every 12" if moving by sail.

**Open Ocean:** A galley cannot operate in the open ocean due to the oar holes. A longship however, does not suffer from this problem as the oar holes are higher on the freeboard.

**Ramming:** This tactic was not common among later military vessels, but is included here. The process of ramming follows the order and rules below.

1. The ramming vessel must have its masts lowered.
2. A vessel must be moving at a fast pace to ram.
3. The ramming vessel must reverse oars after the action.
4. The ship which was rammed suffers from 10% to 60% damage (1d6x10%) and there is a 25% chance that the vessel suffered a breach below the water line. The vessel sinks in 3-18 (3d6) turns from taking on water.
5. Patching a breach requires 5 turns of work by 10 men and fails 25% of the time, requiring an additional 5 turns of work.
6. A vessel that has been broadsided loses 20% of its current crew, most of whom should be oarsmen. If the ship was rammed from the astern or by bow, then only 5% of the crew is lost and none are oarsmen.
7. A ramming attack has no effect on grappling.

**Shearing Oars:** When any vessel with oars is side swiped by boat or rock, the oars on that side are sheared, killing half of the oarsmen. If two oared ships collide, both lose the oars and oarsmen as above. After three turns, a vessel with lost oars can resume travel by oar at half speed.

**Grappling:** If vessels come within 1" of each other, both may attempt to grapple the other. A ship has a 20% chance to grapple an opposing ship and a grappled ship is considered dead in the water. Only a single man is required to grapple and a single man has a 20% chance of cutting a grapple that is currently attached to the ship on which he is a crewmen. Three tries at grappling or cutting grapples may be attempted per turn. Once a ship has been grappled, it may be boarded.

**Melee:** There are a few factors which should be considered when faced with a melee engagement upon a ship or boat.

- Without a commanding officer, troops and units do not advance on objectives short of obvious treasure and other loot. If no officer can exert command control, most troops and units retreat, scatter, or act as raiders.
- Any troop or unit driven back with no further place to move to, is forced overboard, forced from the current deck, or forced to fall from the rigging. Surrender is usually an option in such situations, though the outcome of a surrender is in the hands of the victors.
- Cutting rope and rigging, or tearing down a door should vary based on the size and strength of those doing the work. It might take a handful of men a turn to get past a door and three turns for a man with a sword to cut an anchor rope or hack through rigging.

**Command:** Most men during a sea battle require the direction of a commanding officer during shipboard melee. Officer's may exert control within 10" and the captain can exert control over all allied men within 15". A captain may have two officers to aid him in the task of commanding the ship and its crew. These additional factors affect command.

- Any officer currently engaged is melee, can only exert control within 5".
- All men outside the range of the captain or other officers control do not respond to orders.
- Officers must be within range of the captain to pass on orders or even respond themselves.
- Cultures based around seafaring and raiding (such as the Vikings) do not need a command structure, nor does the local wildlife.
- A captain who is in plain view above his crew can exert control within 20".
- All men currently fighting in a melee engagement only respond to new orders on a roll of 1-4 (1d6).

**Swimming:** Firstly, men in armor have a chance of drowning and those in metal armor should remove it, rapidly.

*Swimming in Armor*

| Type | Drown Chance | Remove? |
|---|---|---|
| Plate | 100% | - |
| Mail | 80% | yes |
| Leather | 20% | no |
| None | 5% | - |

In a gale or storm, there is a 50% chance per turn for anyone in the water to begin drowning (constitution save or die). The standard speed a man can swim is 3" per turn and they can swim to any vessel they can reach, provided the vessel's speed is no greater then 15". Only daggers, spears, staves and wooden clubs may be used while swimming.

**Capturing a Ship:** If a ship's whole crew has been driven overboard, had their morale broken, or have all been killed, that ship is considered captured.

**Standard Crews:** Each presented type of vessel provides the appropriate accommodations for the required crew.

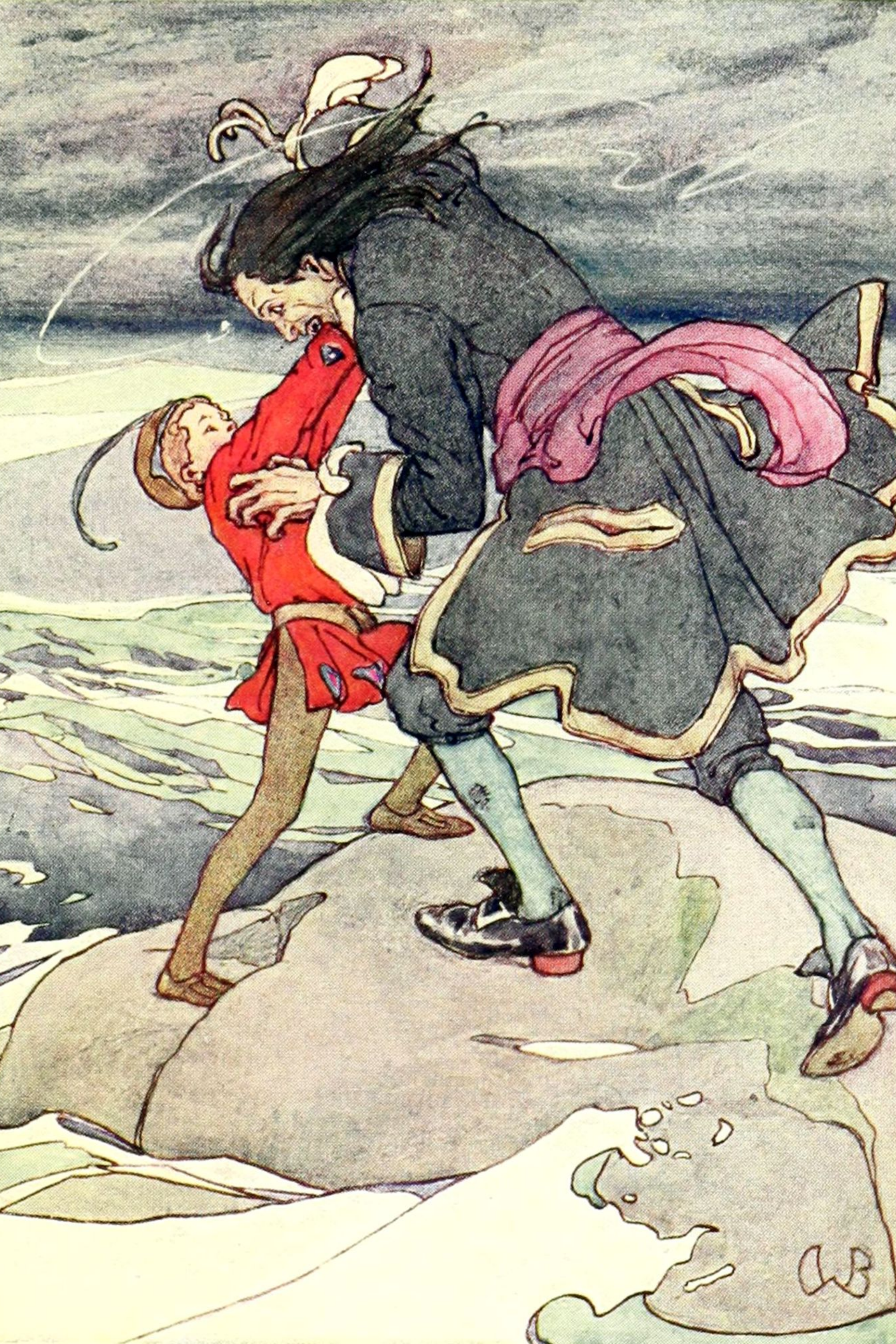
### *Typical Crews*

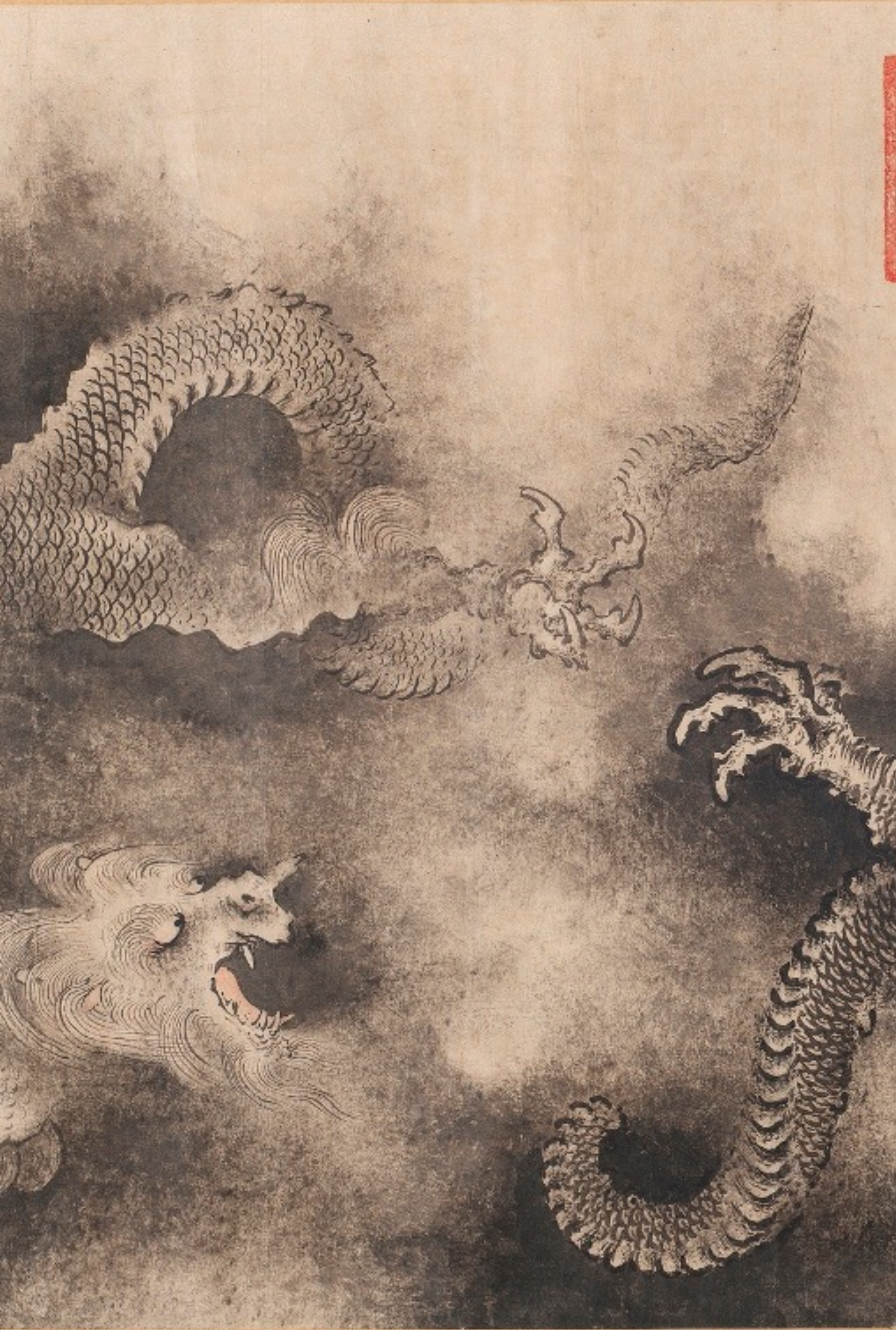
| Vessel | Oarsmen | Marines | Sailors |
|---|---|---|---|
| Galley, large** | 100 | 50 | 20 |
| Galley, small* | 50 | 20 | 10 |
| Longship† | 64 max | - | 11 max |
| Merchant, large | - | - | 20 |
| Merchant, small | - | - | 15 |
| Warship, sailing | - | 40-60 | 15-20 |

* *Artillery located fore and aft. Catapults or cannons.*
** *Artillery located fore (as above).*
† *A longship can be crewed by 75 men of various types.*

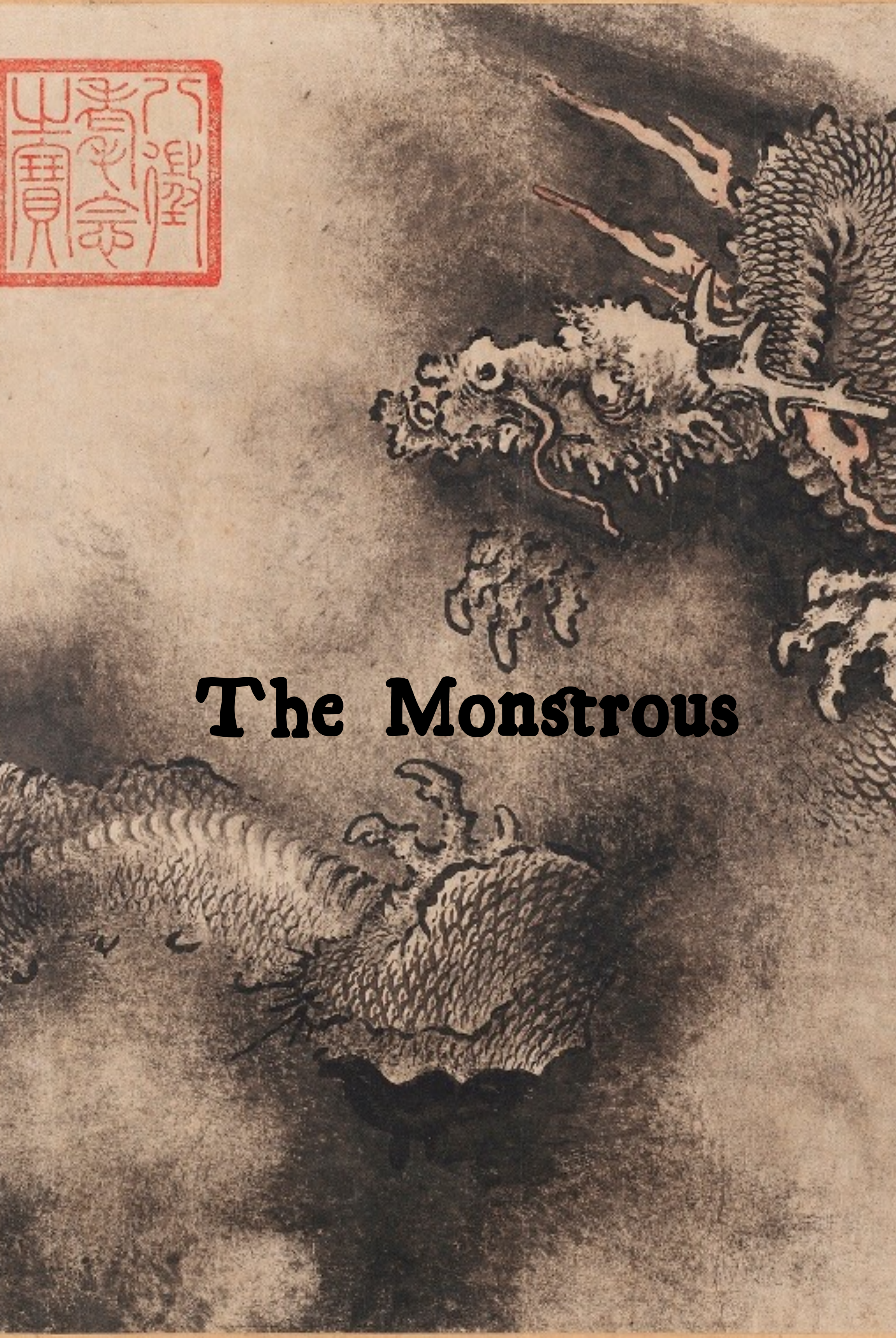
### *Vessel Defense Points*

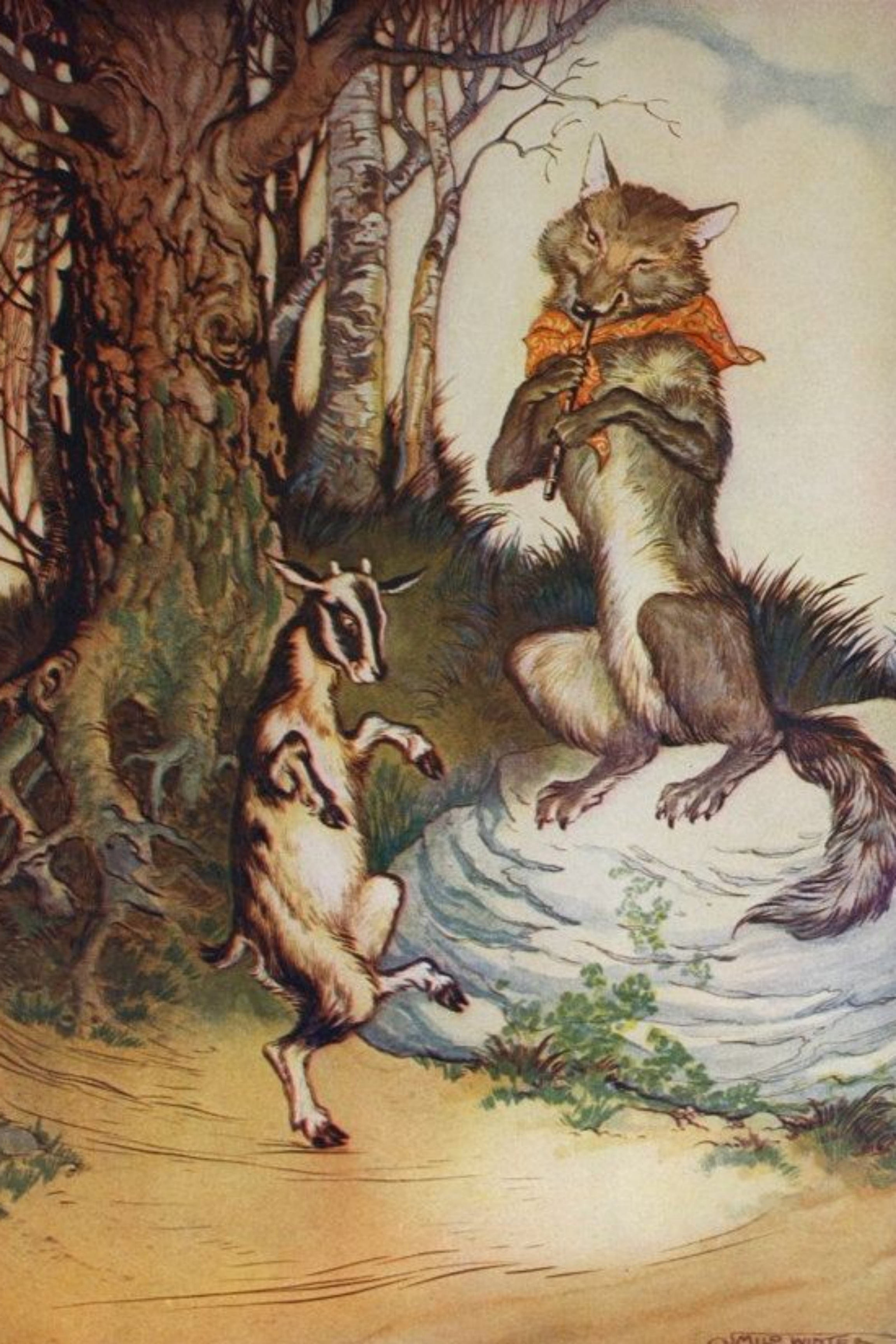
| Vessel | DP | Vessel | DP |
|---|---|---|---|
| Galley, large | 25 | Merchant, large | 30 |
| Galley, small | 15 | Merchant, small | 20 |
| Longship | 10 | Warship | 35 |





# The Monstrous





# All Creatures Great & Small

The Earth represented in Færie Tales & Folklore is not too unlike our own. However, there are a great many creatures of whom pose varying degrees of threat to adventurers of any sort. Encounters within the game may be with anything from common men, to dragons, to spirits considered "divine". Each creature type has certain abilities common to most creatures of that type.

If a creature does not have any hits listed, assume only a single hit is required to defeat the creature. In the case of morale, a creature considers hits "men" when determining the effects of excessive casualties.

## Creature Entries

Creatures presented in Færie Tales & Folklore are provided a set of basic statistics outlined below.

**Group:** Names the group to be expanded on.

**Culture, Terrain & Type:** In parenthesis after a creatures name is either the culture the creature hails from or the terrain types it frequents, as well as its relation to the various realms of the Otherworld. All creature are from one of three primary types: monstrous, mundane and spirit. These types are explained below.

- The first type creature is "mundane" which is composed of animals and common men. These creatures have no natural connection, nor lineage to the Otherworld, and they exist much as you know them. All creatures of this basic type have no ability to sense what occurs in the Otherworld, nor do they display any abilities which could be described as magical.

- The second type of creatures are “monstrosities”. These are beasts which, though not natural, are not direct products of the Otherworld. Monstrosities are: dragons, giants, great beasts, ogres (but not trolls), and most skin-changers. This type also include both low and under men. Creatures of this type are commonly be able to perceive the Otherworld, and behave accordingly.
- The third and final type of creature are “spirits”. Spirits usually dwell within the Otherworld, but exist comfortably within the mundane realms as well. Spirits include: some animated objects, walking corpses, as well as both lesser and great spirits. High men are also considered spirits, though they commonly dwell upon the Earth proper (the mundane realm).

**Description:** This immediately follows the name and includes such information as: combat ability, number of hits, additional notes, or other information that is pertinent to the creatures use in the game. An entry that reads “fights as” provides all abilities thereof, unless otherwise noted in the description. Each description is brief and further research is often helpful.

**Variations:** This portion of an entry lists the various cultural variations of a creature group, and any abilities or special powers the variant may posses.

**Morale:** This lists the morale rating of the creature described in the entry.

**Value:** This entry contains the value a creature is worth to a force within an engagement (for war games). This value is also directly referenced for the amount of experience gained upon the creatures defeat (see “Creature Experience Values”).

## Animals of the World

An animal has the morale of a peasant, provided such an animal is not protecting its young. When protecting their young, an animal's morale value is equal to an elite footman. Animals encountered within the boarder realms are often capable of communication or limited speech. Such animals are generally more intelligent and often display features outside of what is considered normal by species. These differences apply to any inhabitant of a high man's home or lands.

### Giant Animal *(any; mundane)*

A giant animal fight as one man for each deadly attack form it possesses: flail (trample), great sword (bite), spear (gore). Unless otherwise noted, such creatures have hide equal to leather armor. Movement is generally equal to that of a heavy horse by land or when swimming (at this size, there is little capable of flight). Animals of this size have a base of three simultaneous hits.

**Elephant:** Elephants fight as four heavy horse (two trample and two gore), they may swim at half the rate of a heavy horse. Four simultaneous hits are required to fell one. An elephant may carry six adults from the lineages of men.

**Giant Squid:** Such animals fight as a great beaſt or two elite footmen (two tentacles, equal to flails). If either arm hits, the squid may make a grapple check. If successful, they fight as an additional man (bite), though the bite muſt target the grappled foe. A giant squid may briefly move as a light horsemen by using a water jet, and they may excrete an inky cloud underwater to obscure their location for 1d10 turns, twice per day. The cloud forms a sphere with a 3" radius.

**Killer Whale:** These whales fight as two heavy horsemen (bite is dexterity save or die and trample). They swim as light horsemen and cause a defense point per turn when attacking ships or boats. Four simultaneous hits are required to fell one.

**Narwhale:** Such whales fight as one heavy footman (gore) and are too small to cause significant damage a ship. Their single horn often fetches a sizable some.

**Sperm Whale:** A sperm whale may fight as a great beast or as two heavy horse (bite and trample). To most targets, the sperm whale's attacks require a constitution based save or die roll. They deal 6 defense points per turn to boats and ships. Their hide is equal to mail, and it takes twelve simultaneous hits to kill such a beast.

## Large Animals *(any; mundane)*

A large animal fights as one man for every form of deadly attack they possess: flail (kick or trample) or sword (bite or gore). Their hide is equal to leather unless otherwise noted. A large animal moves on land or swims as a medium horseman, and like giant animals, are not likely to fly. Three cumulative hits are usually required to fell such creatures.

**Alligators & Crocodiles:** These beasts fight as one light footman (bite) and their hide is equal to studded leather. They surprise their foes on a 1-3 (d6).

**Buffalo:** Buffalo fight as two medium horsemen (gore and trample). Otherwise they are standard large animals.

**Camel:** A camel may be worked for roughly a week without water, otherwise they are standard large animals.

**Cattle:** A cow is a ﬅandard large animal. A bull fights as two heavy horse (gore and trample) and may charge at the rate of a light horseman, this does not increase the basic movement rate. A cow can produce 8 gallons of milk per day, or it can be slaughtered to feed roughly 1,000 men.

**Dolphin:** Dolphins attack as one light footman (bite). They swim as light horsemen and use echolocation to "see" their surroundings out to great diﬅances.

**Gorilla:** A gorilla is a ﬅandard large animal. A silverback, or male leader, fights as two elite footmen (two trample or fiﬅs). These animals are highly intelligent and communal.

**Great Bear:** A great bear fights as two light horsemen (bite and trample or claw). A polar bear may swim at half their land movement rate. A great bear requires six cumulative hits to fell. Such creatures are adept trackers.

**Hippopotamus:** These animals fight as two heavy horse (bite as a spiked mace, and trample). They swim as light footmen and never fail moral rolls when defending their territory or their young. They are capable of holding their breath for a subﬅantial amount of time. Six cumulative hits are needed to fell such a beaﬅ.

**Horse:** A horse fights as a horseman of its size. Light or horses fight as one horse (trample), and heavy horses fight as two (trample). They move according to their size as well, though 3" may be added to any move without a rider or other burden. Heavy horses require four cumulative hits before being killed. A draft horse is trained to pull great weight and a warhorse is trained for battle.

### *Barding for Warhorses*

| Barding | Move Penalty | Cost |
|---|---|---|
| Leather, padded | - | as leather x3 |
| Mail, scale | -3" | as mail x4 |
| Plate* | -3" | as plate x5 |

* *Can only be worn by destriers and other heavy warhorses.*

**Lion:** A lion fights as three heavy footmen (bite and two claws, equal to daggers). They surprise their prey on a 1-3 (d6), and it takes four cumulative hits to kill one.

**Man-o-War Jellyfish:** These creatures do not make normal attacks. Instead, any creature that comes in contact with its tentacles must make a constitution save, or be paralyzed for 2d6 turns. Creatures that cannot breath underwater begin to drown. A man-o-war surprise its prey on a 1-3 (d6).

**Rhinoceros:** A rhinoceros fights as three armored footmen (gore and two tramples) and its hide is equal to studded leather or mail. It requires six cumulative hits to fell one.

**Sea Lion:** Sea lions fight as one elite footman (bite) and their hide is the equal of leather. They swim as medium horsemen but may only move on land at a 3" movement rate.

**Shark:** A larger shark fights as a single light horseman (bite) and their hide is the equal of studded leather. A shark may swim at the rate of a light horseman. If there is at least one hits worth of blood in the water, sharks attack anything near.

**Tiger:** These creatures fight as three elite footmen and may surprise their prey on a 1-3 (d6). If a tiger gains surprise, its first attack requires a strength save to avoid being knocked prone, in addition to any other effects of a hit. Tigers require five cumulative hits to kill.

## Medium Animals *(any; mundane)*

A medium animal has one method of attack unless otherwise listed: dagger (bite, claws or gore) or mace (kick or trample). The hide of these beasts is equal to leather, and they move on land or swim at the rate of medium horsemen. A single hit fells most medium animals.

**Baboon or Mandrill:** These animals fight as a light footman (bite) and move as peasants.

**Bear:** These smaller bears fight as two light footmen (bite and claw). It takes two hits to kill one. When protecting their young, bears need not check morale.

**Boar:** A boar fights as two heavy footmen (gore and trample) and they do not take hit penalties if enraged, they just fight until dead. A boar requires two cumulative hits to fell.

**Cheetah:** A cheetah fights as a single light footman (bite) and they may charge at 48" for a full turn. After a charge, a cheetah requires at least 30 minutes of rest before making such a charge again.

**Deer:** Deer fight as one light footman (gore or trample) and are considered to be unarmored. Deer are often hunted as game and if properly slaughter can feed roughly thirty men. Deer have even odds to remain hidden in their native terrain.

**Dog:** These larger dog breeds fight as a single light footman (bite) and they move at the rate of medium horsemen. The dogs real ſtrength is in numbers and pack tactics. Without armor, a dog is considered unarmored but some owners fit their dogs with armor (functioning identically as it does for the lineages of men). A dog may be trained to guard, track, or to attack, as well as to perform simple tricks.

**Electric Eel:** These creatures have no normal fighting ability and pose little threat to men. However, the eel may generate an electrical charge potentially ſtunning all within 1" for two turns. A creature is allowed a conſtitution or ſtrength save (players choice) to avoid the effects of the charge.

**Goats or Sheep:** These are ſtandard medium animals. They can feed up to thirty men if properly butchered. Sheep also produce a good amount of wool on a yearly basis.

**Hyena:** These dog-like creatures fight as heavy footmen (bite) and move as armored footmen. They can smell carrion over great diſtances. A larger male will require two cumulative hits to kill.

**Jaguar, Leopard or Panther:** These large cats fight as two light footmen (bite and claw), and they move at the rate of a light horseman.

**Mule or Pony:** Such beaſts fight as one light footman (kick or trample) and move as an armored man.

**Octopus:** A large octopus fights as a single light footman (bite) and may grapple as though they had 4x the hits. They may create an ink cloud to blind foes within 1" for 2 turns.

**Python or Other Constrictor:** A python fights as a light footman (bite) and grapple as though they had 2x the hits. A python moves on land and swims as an armored footman.

**Sea Turtle:** A sea turtle has no significant combat ability, and swims as a heavy footman. On land however, they may only move at a rate of 3".

**Wolf:** A wolf fights as a light footman (bite). These beasts are capable trackers and cunning pack hunters.

**Wolverine:** These beasts fight as two heavy footmen (bite and claw) and they move as light footmen. A wolverine may spray musk affecting a 1" x 2" cone behind them. All in the area must make a constitution save or wretch for 1d4 turns. Failing a secondary dexterity save means the target is blinded for an equal amount of time. Clothing hit with the musk is ruined and other gear needs repeated washing.

## Smaller Animals

Most smaller animals have no real way to harm men or other larger creatures. They commonly move on land or fly as light horsemen and swim as light footmen. They are generally considered to be unarmored and a single hit kills one. Smaller animals are not worth any experience to those who dispatch them.

**Badger:** A badger moves as an armored footman and is able to burrow at a 1" movement rate.

**Barracuda:** A barracuda fights as a light footman (bites as a dagger) and they can swim as elite footmen. These fish often operate in schools.

**Bat:** These creatures often fly in swarms. If exposed to such a swarm, a creature needs to make a constitution save to avoid contracting a disease (determined by the referee). Hitting a flying bat with a missile weapon requires a natural 20.

**Bird:** A bird in flight is as difficult to hit as a man in plate. Many types are worth a fair sum as game or livestock. Some birds, such as pigeons, can be taught to deliver messages.

**Cat:** A cat is as hard to hit as a man in leather bearing a shield. When a cat is the target of the tame spell, they may be taught six tricks rather then three.

**Crab or Lobster:** These creatures are relatively easily caught for food. A reasonably sized one feeds a single person.

**Fish:** Fish range in size greatly, but most be of a smaller size. A fish can feed one person per two pounds of weight, and care should be taken to avoid poisonous varieties.

**Fox:** A fox's pelt is worth a pretty sum in many places. If a fox is the recipient of a Tame spell, they are able to learn six tricks rather then three.

**Frog:** There are many breeds of frog, some secrete poisons which are hallucinogenic. Such frogs can be useful to shamans of the common men, aiding them in seeing across the veil.

**Jackal:** A jackal moves as an elite footman and is an adept tracker. They are renowned survivors.

**Lizard:** These small creatures move as armored footmen and there are a stunning variety of the beasts in the wilds.

**Monkey:** These animals move as light footmen and are adept at thieving. If monkeys inhabit an area where a group of characters chooses to rest, each player must make a wisdom save to avoid losing a random item or small amount of silver. If these animals are the target of a tame spell, they can be taught six tricks rather then three.

**Otter:** An otter moves on land and swims as a light footman. These creatures are clever and known to employ tools.

**Raptor:** Eagles, falcons, hawks, and owls can be trained as hunting companions, and some are known to dive at speeds of 96". A raptor is known for its peerless vision.

**Rats or Similar Rodents:** A rat, mouse, etc moves at the rate of an armored footman. Any character who sleeps near a nest, or who encounters a swarm, must make a constitution save or contract a disease or illness.

**Raven:** A raven flies at the rate of a light horsemen. They are adept homing birds, and have been employed by sailors to scout for land. Some ravens have even been taught to speak a few basic words. If a raven is the target of a tame spell, they may be taught six tricks rather then three.

**Scorpion:** A scorpion's movement is about 1" upon land. If such a creature manages to sting a creature, the creature stung must make a constitution save or take a hit and feel ill for a full week (double the hit penalty).

**Seal:** A seal fights as a light footman (dagger) and swims at the rate of an elite footman. On land the only move at a rate of 3".

**Skunk:** A skunk moves as an armored footman. Such animals are known to spray musk in a 1" area behind them, causing all in the area to make a constitution save or wretch for 1d4 turns. Additionally, affected targets must make a dexterity save or be blinded for 1d3 turns (see "wolverine" above).

**Spider:** A spider moves at 1" on land, and they are known to spin webs from a form of silk. If a spider bites a target, the victim must make a constitution save or lose a single hit and add 2 to the victim's hit penalty for a 1d3 days.

**Swan:** A swan moves on land at 3" but they can swim as armored footmen, and fly as light footmen. A swan feeds roughly 8-10 men if properly prepared.

**Turtle:** These small animals move at 3" on land and at the rate of an armored footman when swimming.

**Vulture:** A vulture fights as a light footman (bite as dagger) and they fly at the rate of medium horsemen. On land, such birds move at 3". Vultures can smell death for miles.

**Viper:** A snake whose bite causes a constitution save or die roll. They move and swim at the rate of armored footmen.

**Weasel:** These small animals move at the rate of an armored footman. If a character or party camps near a den of these creatures, the characters must make a wisdom saves to avoid having food or some small object stollen. A weasel who is the target of a tame spell may be taught six tricks rather then three. Note, a weasel is the only creature that a basilīskos or a cockatrice fears. For some unknown reason, a weasel seems to be immune to the special attacks of these creatures.

## *Animals of the Land (1d20)*

| Roll | Creature | Average # | Pages |
|---|---|---|---|
| 1 | Ape, gorilla | 1-2 or family | 381, 481 |
| 2 | Bear (great) | 1 or 2 | 381, 481 |
| 3 | Boar | 1 or sm. herd | 383, 480 |
| 4 | Buffalo | herd (10-100) | 380, 480 |
| 5 | Camel | 1 or 6-12 | 380, 480 |
| 6 | Deer | 2 or sm. herd | 383, 480 |
| 7 | Elephant | 1-2 or 6-12 | 379, 480 |
| 8 | Goat (sheep) | Sm. or lg. herd | 384, 481 |
| 9 | Hippopotamus | 1-6 | 381, 481 |
| 10 | Horse (any) | 1-4 or herd | 381, 481 |
| 11 | Hyena | 1-3 or pack | 384, 481 |
| 12 | Jaguar (leopard) | 1-2 | 384, 481 |
| 13 | Lion | 1-2 or pride | 382, 481 |
| 14 | Rhinoceros | 1-3 | 382, 482 |
| 15 | Skunk | 1-2 | 388, 482 |
| 16 | Snake, constrict | 1 | 385, 482 |
| 17 | Tiger | 1 | 383, 482 |
| 18 | Viper | 1 | 388, 482 |
| 19 | Wolf | 1-2 or pack | 385, 482 |
| 20 | Wolverine | 1 | 385, 482 |

### *Animals of the Sea (1d10)*

| Roll | Creature | Average # | Pages |
|---|---|---|---|
| 1 | Aligator | 1 or 1-6 | 380, 480 |
| 2 | Barracuda | 1-4 or school | 385, 480 |
| 3 | Dolphin | 1-2 or pod | 381, 480 |
| 4 | Eel, electric | 1-2 | 384, 480 |
| 5 | Jellyfish, man-o | 1 or a mass | 382, 481 |
| 6 | Octopus | 1 | 384, 481 |
| 7 | Sea lion | 1-2 or pack | 382, 482 |
| 8 | Sharks | 1 or school | 382, 482 |
| 9 | Squid, giant | 1 | 379, 481 |
| 10 | Whale (any) | 1-2 or pod | 380, 481-2 |

### *Animals of the Air (1d6)*

| Roll | Creature | Average # | Pages |
|---|---|---|---|
| 1 | Bats (any) | 1-6 or swarm | 386, 480 |
| 2 | Birds (any) | 1-10 or swarm | 386, 480 |
| 3 | Eagles (raptor) | 1-2 | 387, 480 |
| 4 | Ravens | 1-2/conspirecy | 387, 482 |
| 5 | Swan | 1-2 or flock | 388, 482 |
| 6 | Vultures | 1 or pack | 388, 482 |

## *Men of the World (1d12/+8 if Otherworldly)*

| Roll | Creature | Average # | Pages |
|---|---|---|---|
| 1 | Men, archer | 1-6 or unit | 397, 483 |
| 2 | Men, berserkr | 1-4 | 397, 483 |
| 3 | Men, command | 1 with unit | 399, 483 |
| 4 | Men, crossbow | 1-4 or unit | 397, 483 |
| 5 | Men, gr. hero | 1 | 399, 483 |
| 6 | Men, hero | 1 or band | 399, 483 |
| 7 | Men, knight | 1-3 or unit | 398, 483 |
| 8 | Men, levies | Many units | 400, 483 |
| 9 | Men, merc. | Company | 400, 483 |
| 10 | Men, rabble | 1-10 or unit | 400, 483 |
| 11 | Man, prieſt | 1 or retinue | 401, 483 |
| 12 | Man, wizard | 1 + apprentice | 401, 483 |
| 13 | Akephaloi | Family or clan | 392, 483 |
| 14 | Ben varrey | 1 or family | 392, 483 |
| 15 | Dampyre | 1 or family | 392, 483 |
| 16 | Faun | 1-3 or band | 393, 483 |
| 17 | Kēntauros | 1 or family | 393, 483 |
| 18 | Mer-folk | Varies | 393, 483 |
| 19 | Satyros | 1-3 or band | 393, 483 |
| 20 | Yaryond | 1 or family | 393, 483 |

## Men & Women of the World

Men and women are the most commonly encountered foes or NPC's within any given game. From peasants to great and powerful heroes, the men and women of the world form the basis of almost any tale. Any encountered man or woman may have both a lineage and role.

### Lineages

There are many lineages of man. The earlier section of this volume detailed the most common lineages: common, high and low men. There are many more that are intended for use as NPC's or foes.

**Akephaloi:** *(Greek; monstrous)* These people are in most ways simple men and women, however they have no heads. Their faces are instead distributed across their chest and abdominal regions. Any combat roll made against an akephaloi is treated as a critical if it exceeds the required value needed to score a hit by 5 or more.

**Ben Varrey:** *(Manx; monstrous)* Use the mer-folk entry located below. Contrary to other mer-folk, Ben Varrey are usually benevolent in nature.

**Dhampyre:** *(Balkan; spirit)* These creatures are the offspring of vampyres and mortal women. They gain many strengths of the vampyre lineage, but suffer few of the hinderances. Such beings fight and move as the appropriately equipped unit and they regenerate 1 hit per turn (if they have cumulative hits). A dhampyre may also cast Charm at will and summon a swarm of bats or a pack wolves with 2d6 members. Lastly, a dhampyre is immune to diseases of all types.

**Faun:** *(Greek; monstrous)* These small beast-men have the hindquarters and horns of a goat. All types of magic used against such a creature has even odds of failure. Each faun carries a set of musical pipes and all who hear its music must make a wisdom save or do as the faun suggests.

**Kĕntauros or Yaryond:** *(Greek or Tartar; monstrous)* These creatures look like a horse with the torso, head, and arms of a man or woman rising from the beasts shoulders. They fight and move as the equivocally equipped horseman. Such creatures add 2 to their total hits.

**Mer-Folk:** *(Various; monstrous)* Mer-folk are men and women from the waist up, but fish below. They may only move on land at 3" yet they may swim at the rate of an equally equipped footman. Such folk can breath air or water and there are some tales which tell of mer-folk who either have legs, or who are able to change their appearance to include legs.

**Satyros:** *(Greek or Roman; monstrous)* A satyros resembles both a faun and a kĕntauros. They have the hindquarters, ears, and often the phallus of a horse, but are otherwise men. Each of these creatures carries pipes similar to those of a faun, all who hear the pipes must make a wisdom save or by overcome with the emotions the satyros wishes. Each turn, all victims may make an additional save to end the effects. All magic has but even odds to effect these creatures.

**Under Men:** *(Various; monstrous)* A blanket term referring to all manner of gnome, gobelin, hobgoblin, kobolds and other small misshapen men. An under man can see in the dark as if it were daylight and daylight as if it were dark. They may be of any unit or fill any role available to men.

## *Under Men, A Villainous Lineage*

*Homo Sapiens Barathrum;* Gobelin, Kobold, Gudrobonga, etc.

**Appearance:** Under men vary widely in appearance, some are beautiful while others are hideous. Most have some form of mutation or deformity, that can easily be determined randomly by using the "Random Creatures" rules below.

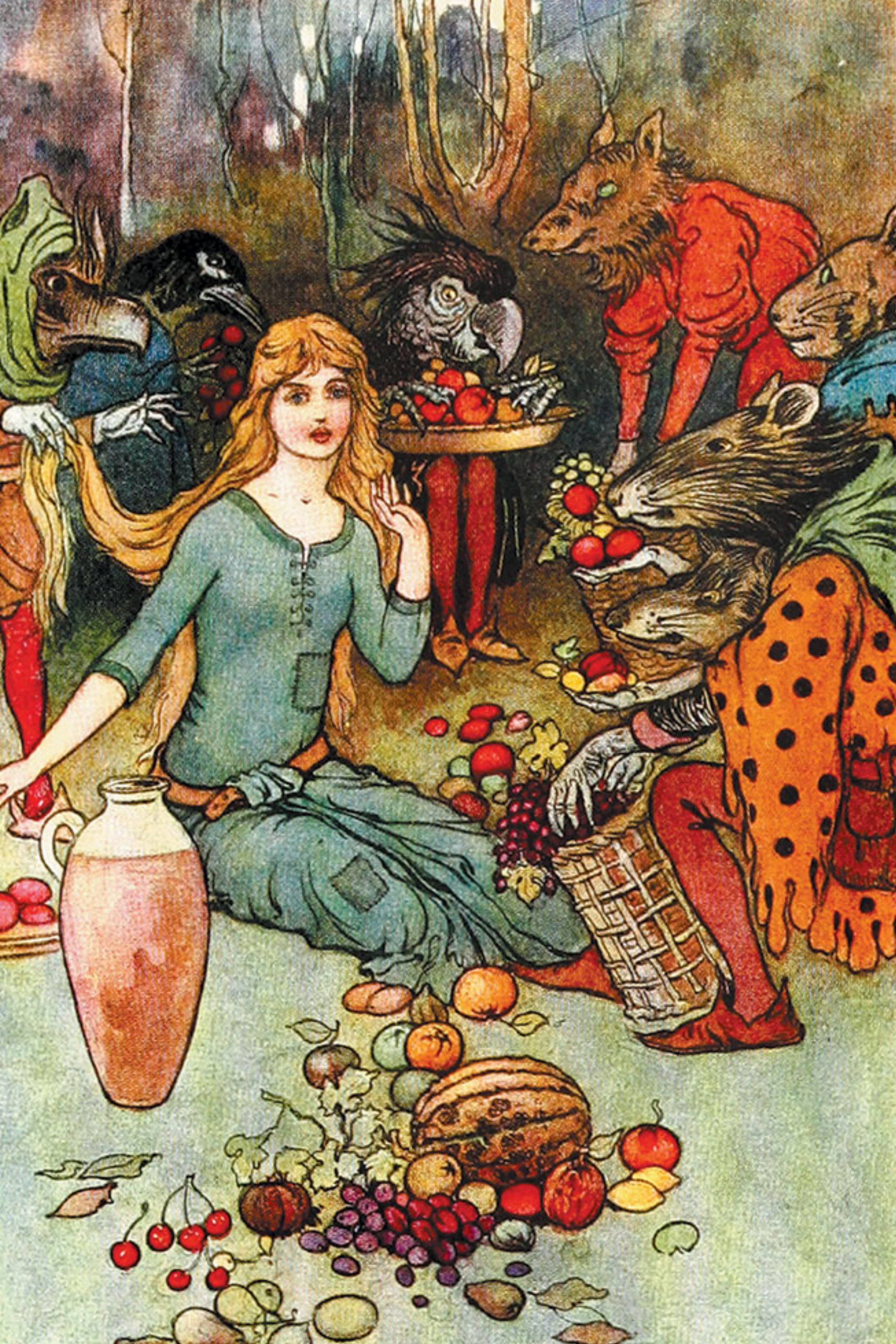
**Classes & Progression:** An under man may advance up to 4th level in each of the basic classes using the multi-class rules. Unlike high men, an under man begins at 1st level in a single class and they choose to gain experience in the other classes later.

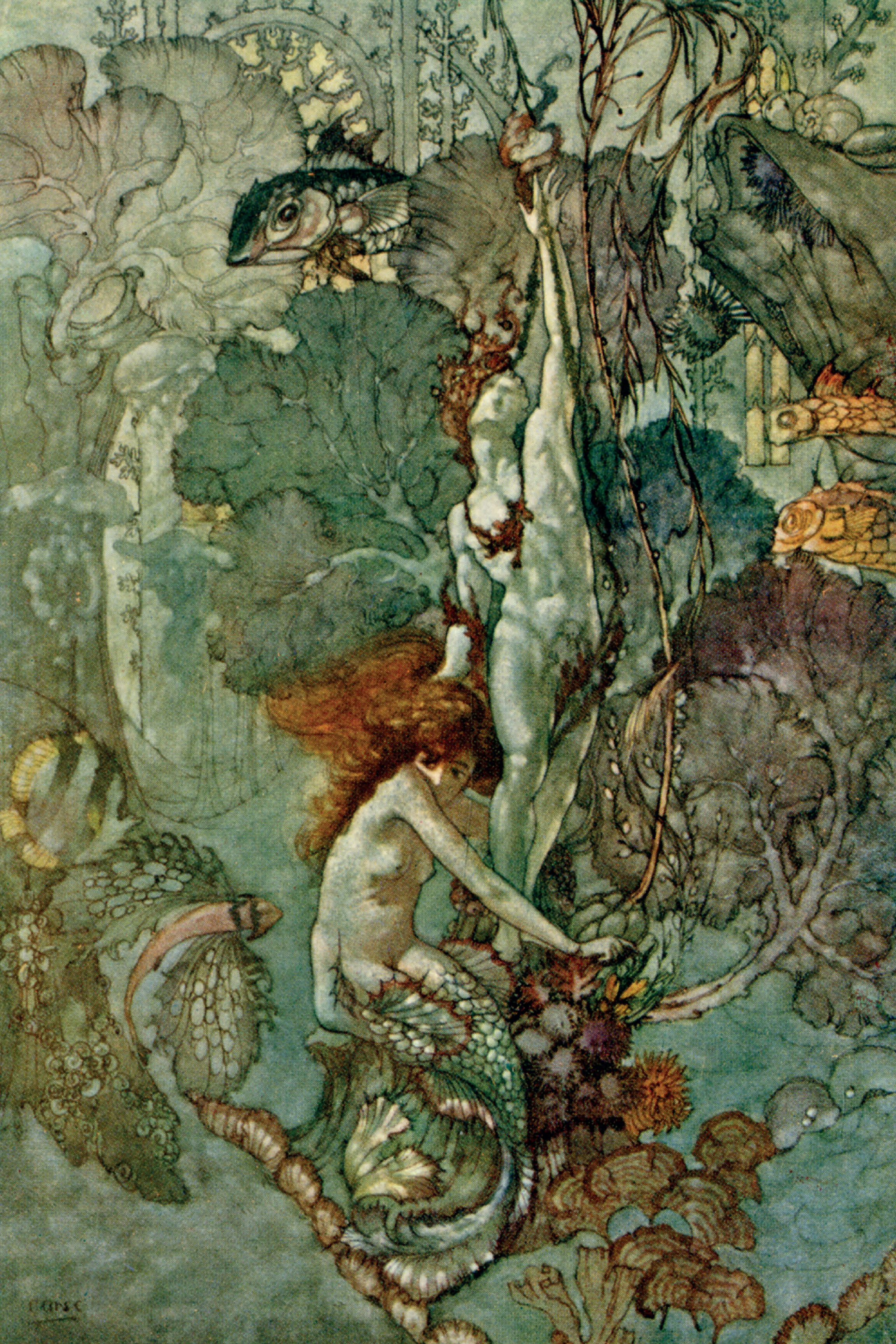
**Foul Lifestyle:** Under men are immune to disease and 1 in 4 is a carrier of an infectious disease. Furthermore, they gain a bonus of 4 on all saves against poison.

**Lightless:** Under men see in absolute darkness as though it were dim light and dim light as though it were daylight, but they are near blind in daylight or other brightly lit areas.

**Magically Ruled:** An under man, when used as a character lineage for a villain's henchmen, is not allowed a save against any magical effect that seeks to control the mind. However, under men always maintain the awareness of being controlled through magical influence. An under man is also treated as if they were the target of a charm spell if they willingly accept a gift from another, or if they lose a contest of skill.

**Single Class:** If an under man chooses to advance in a single class, they can obtain 10th level of experience and ignore the magically ruled disadvantage.





## Roles

The various lineages of men may take on a great many roles in the world in which they live. From peasants to great and powerful wizards, the possibilities are vast. Listed below are a few important roles that are regularly encountered within a game. Unless otherwise noted, all the roles of men have but a single hit and they are treated as the appropriately equipped unit when fighting or moving. Character classes should not be used for most foes, instead being reserved for the game's main villains.

**Archers:** *(Various; any)* An archer may shoot a bow twice in a turn if that archer does not move, nor engage in melee. In later centuries, archers (often longbowmen) would drive stakes into the ground to thwart cavalry charges. Any cavalry troop or unit that attacks from the front must roll a d20. On a 13+ the horse is impaled and the rider is thrown, suffering the effects of an unhorsing.

**Arquibusier or Heavy Crossbowman:** *(Various; any)* Troops or units armed with early black powder weapons or crossbows may fire or shoot every other turn. Some of these men use a pavise, which is a large standalone shield that can be driven into the ground for cover.

**Berserkr:** *(Norse; mundane)* Such warriors do not usually wear armor yet they are considered to be always in leather, bearing a shield. The berserkr fights in an enraged state, adding 2 to all combat rolls they make. However, a berserkr may not relinquish the field unless they, or all their opponents are dead. To kill a berserkr, one must take three simultaneous hits. Berserkr never need to check morale.

**Cataphract or Knight:** *(Various; any)* Cataphracts or knights almost always fight and move as a heavy horseman. Both use the lance, while a cataphract is likely to be an adept mounted archer as well. Three cumulative hits are needed to kill either type of warrior.

Cataphracts and knights choose their targets according to the table below, and generally charge when within range of such an attack. These units must roll a 5-6 (d6) to obey an order not to charge an enemy. They must roll a 4-6 (d6) to obey most other orders. Orders given directly by a king, or a high priest of the knights faith, are nearly always obeyed to the best of the knight's ability.

*Order of Attack Preference*

| **Rank** | **Unit** |
|---|---|
| 1 | Other cataphracts or knights |
| 2 | Other mounted men |
| 3 | Missile troops currently firing on them |
| 4 | Armored footmen |
| 5 | Missile troops not currently firing on them |
| 6 | Artillery and siege weapons |
| 7 | Heavy footmen |
| 8 | Light footmen, levies and peasants |
| 9 | Set pikemen |

Religious orders of cataphracts or knights never surrender and gain +1 on all morale rolls.

**Commander or Sergeant:** *(Various; any)* If a commander is with a unit, that unit adds 1 to each d20 role made. In the case of combat dice, the results ﬅack. Thus, if you get to roll 2 combat dice, each adds 2 to the roll. A commander or sergeant can automatically rally a unit they command, or join, though the unit returns to being broken or routed if the commander leaves the unit in 3 turns or less. If a commander, or sergeant, is captured all units under his command muﬅ check morale as if they had taken excessive casualties, the roll is made at a penalty of 2. The leadership abilities of such men affect any unit under their command that is within 12" and do not affect mercenary units (see below). A commander, sergeant or other military leader is always the laﬅ to fall in a unit, regardless if by melee or missile. These warriors require two cumulative hits to kill.

**Hero:** *(Various; any)* A hero fights as four men of a class appropriate to the arms and equipment the hero owns. A hero never needs to check morale and they add 1 to the die or dice of the unit to which they belong. A hero is always the laﬅ man ﬅanding in a unit, if by melee or missile. However, a hero may be attacked individually by troops or creatures. It takes four simultaneous hits to kill such a warrior. A hero may act independently of its unit to face fantaﬅic creatures, and they may be similarly singled out and attacked by such enemies. ***Morale:*** 20, ***Value:*** 8

**Hero, Great:** *(Various; any)* A great hero acts in all ways as a hero, but they are twice as effective. Eight simultaneous hits are needed to fell one and they fight as eight men. If a great hero comes within charging diﬅance of a foe, all such targets muﬅ check their morale as though they had suffered excessive casualties. ***Morale:*** 40, ***Value:*** 12

**Levies:** *(Various; any)* These citizen guardsmen or militiamen are treated as the next higher class for morale checks when defending their home territory. If supported by cavalry, they add 1 to all dice rolls for such morale checks.

**Mercenaries:** *(Various; any)* Mercenary units fight as the type of man they are equipped to be. Nearly all types of men may be mercenaries. Mercenaries are unreliable though and at the start of each turn such troops must roll a d6. If the result is a 1, the troops do nothing save defend themselves and if the result is a 6, a second roll must be made on the following table to determine the mercenaries actions.

### *Mercenary Actions (1d6)*

| Roll | Result |
|---|---|
| 1 | Demand more pay, no movement or attacks. |
| 2 | March off and abandon the field. |
| 3 | Bribed by better offer, fight for opposition. |
| 4-6 | Carry out orders for 3 turns with no check. |

Once engaged in a melee, mercenaries do not have to make further checks until the current engagement has ended.

**Peasants or Rabble:** *(Various; any)* A peasant fights as a light footman, and is often ill equipped for battle. They are usually armed with nothing more then tools of industry and most wear no armor. When forced into battle, each unit must roll 2d6 to perform any actions. To move, a roll of 7+ is required. For other actions, refer to the table below.

### *Rabble Rousing (2d6)*

| **Units** | **Defend** | **Attack** |
|---|---|---|
| Other peasants, rabble | 4+ | 5+ |
| All footmen | 7+ | 8+ |
| All horsemen | 10+ | 11+ |

**Prieſt:** *(Various; mundane)* A prieſt muſt be a common man, and they have an additional 5% bonus when calling miracles.

**Wizard:** *(Various; monstrous or spirit)* A wizard fights as two men, even when mounted, and they can use magical weaponry. They are immune to normal (non-magical) missiles. Wizards are able to see in the dark, or if blinded; they may become invisible at will and remain so until attacking; and they affect the morale of opposing troops in the same manner as a great hero. A wizard can caſt a number of spells equal to a single d6 roll, this roll also determines their cumulative hits. These spells are determined at random from the "Grimoire of Spells & Incantations". A wizard has a value of 5+ the number of hits (or spells) they have available.
A wizard may use two types of missile attacks of a magical nature. *Lightning* has an attack value of a heavy cannon with a hit area of 3/4" by 6". *Meteor* is equal in hit area to a trebuchet. These missiles deſtroy all single hit creatures within their hit area, with some exceptions (as noted on the table below). Each missile has a range of 24" which muſt be declared at firing, and may be either direct or indirect fire. When calling lightning, choose where the "head" is placed (within range), and the 6" line can travel any single direction (ſtaying within range). ***Value:*** varies

### *Magical Missile Exceptions*

| Creature | Result of a Hit |
|---|---|
| Dragon | Drives dragon back 1 move |
| Elemental, air | Lightning drives back 1 move |
| Elemental, earth | Meteor drives back 1 move |
| Elemental, fire | Lightning drives back 1 move |
| Elemental, water | Meteor drives back 1 move |
| Giant | (d20) 6+ driven back 1 move, otherwise routed & flees the field |
| Great hero | Saves on an 11+ (d20) |
| Hero | Saves on a 15+ (d20) |
| Spirits | Saves on an 6+ (d20) |

**Combination Units:** It will be relatively common for an odd unit to have the abilities of more then one of the roles above. High men, for instance, may have abilities of heroes and of wizards. The limits to such combination units are up to the referee or other players. However, care should be taken to not create over-powered troops and units.

**Note:** All the lineages of men may be given a full set of the necessary attributes (strength, intelligence, etc.) should greater detail benefit the game. It is strongly suggested that this rule does not become the standard, as it can slow things down in greater measure then the benefit provided. If a "standard" set of attribute scores is needed, provide all men and women with a 10 in each attribute.

## *Great Beasts of the Wilds (1d20)*

| Roll | Creature | Average # | Pages |
|---|---|---|---|
| 1 | Aspidochelone | 1 | 407, 484 |
| 2 | Basilīskos | 1 | 412, 484 |
| 3 | Beithir | 1 or 2 | 412, 484 |
| 4 | Boobrie | 1 or 2 | 413, 484 |
| 5 | Bunyip | 1 | 408, 484 |
| 6 | Bwg | 1 or pack | 410, 484 |
| 7 | Catoblepas | 1 or family | 408, 484 |
| 8 | Chimaira | 1 | 408, 484 |
| 9 | Cockatrice | 1 | 413, 484 |
| 10 | Gargouille | 1 or pack | 410, 484 |
| 11 | Griffon (hippo) | 1-3 or flock | 409, 484 |
| 12 | Hercinia | 1 or 2 | 414, 484 |
| 13 | Hippokompoi | 1-5 or herd | 409, 484 |
| 14 | Kynokephaloi | 1 or pack | 411, 485 |
| 15 | Leucrocotta | 1-2 | 409, 485 |
| 16 | Mardyakhor | 1 | 411, 485 |
| 17 | Ningyo | 1 | 409, 485 |
| 18 | Ruk | 1 or 2 | 415, 485 |
| 19 | Sphynx | 1 | 411, 485 |
| 20 | Unicorn | 1 or 2 | 415, 485 |

## Great Beasts of the World

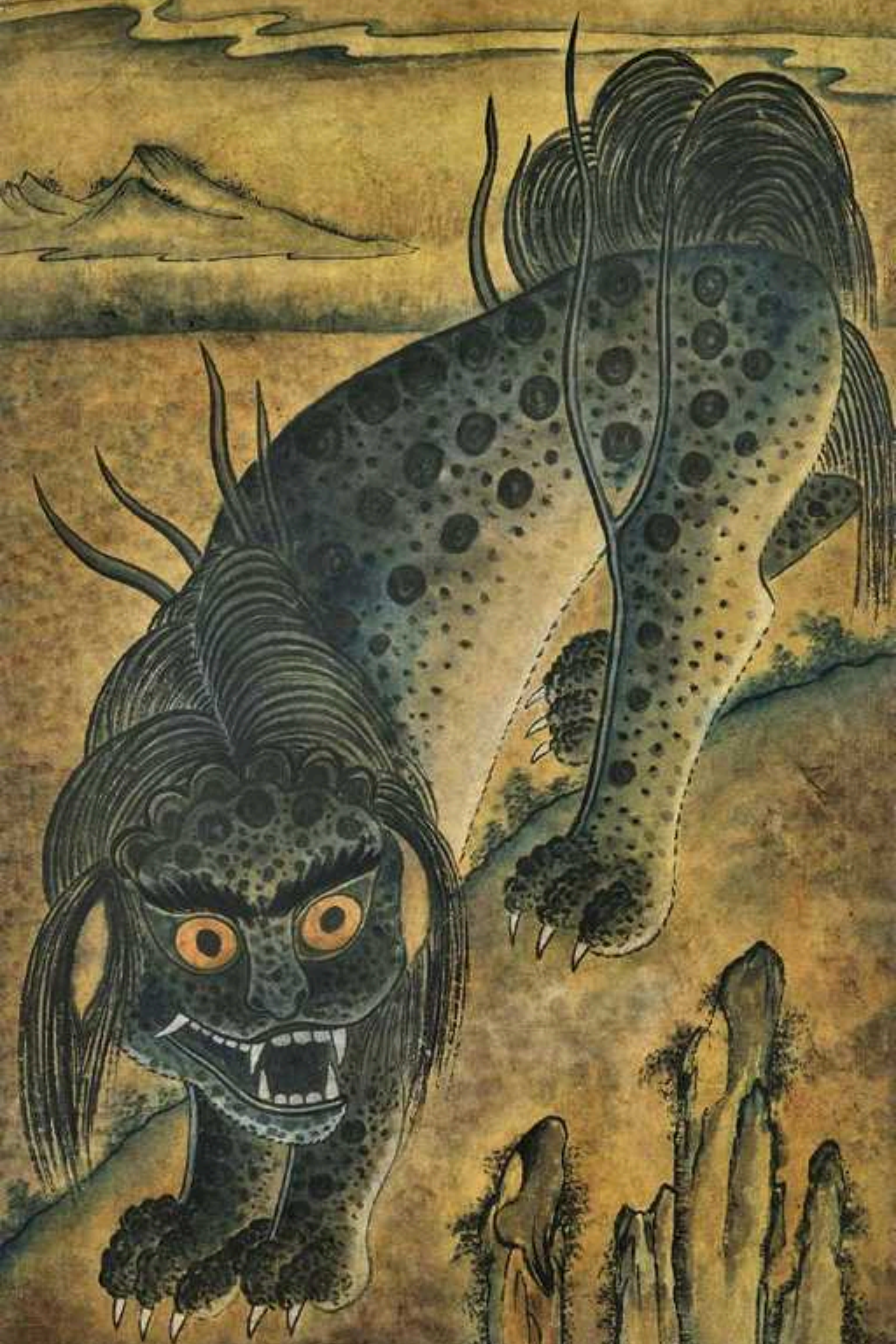
A great beast is often either a giant, or dire, sized example of a more common animal, or a hybrid of several types of animal. These creatures have the morale value of, and move as heavy horsemen unless stated otherwise.

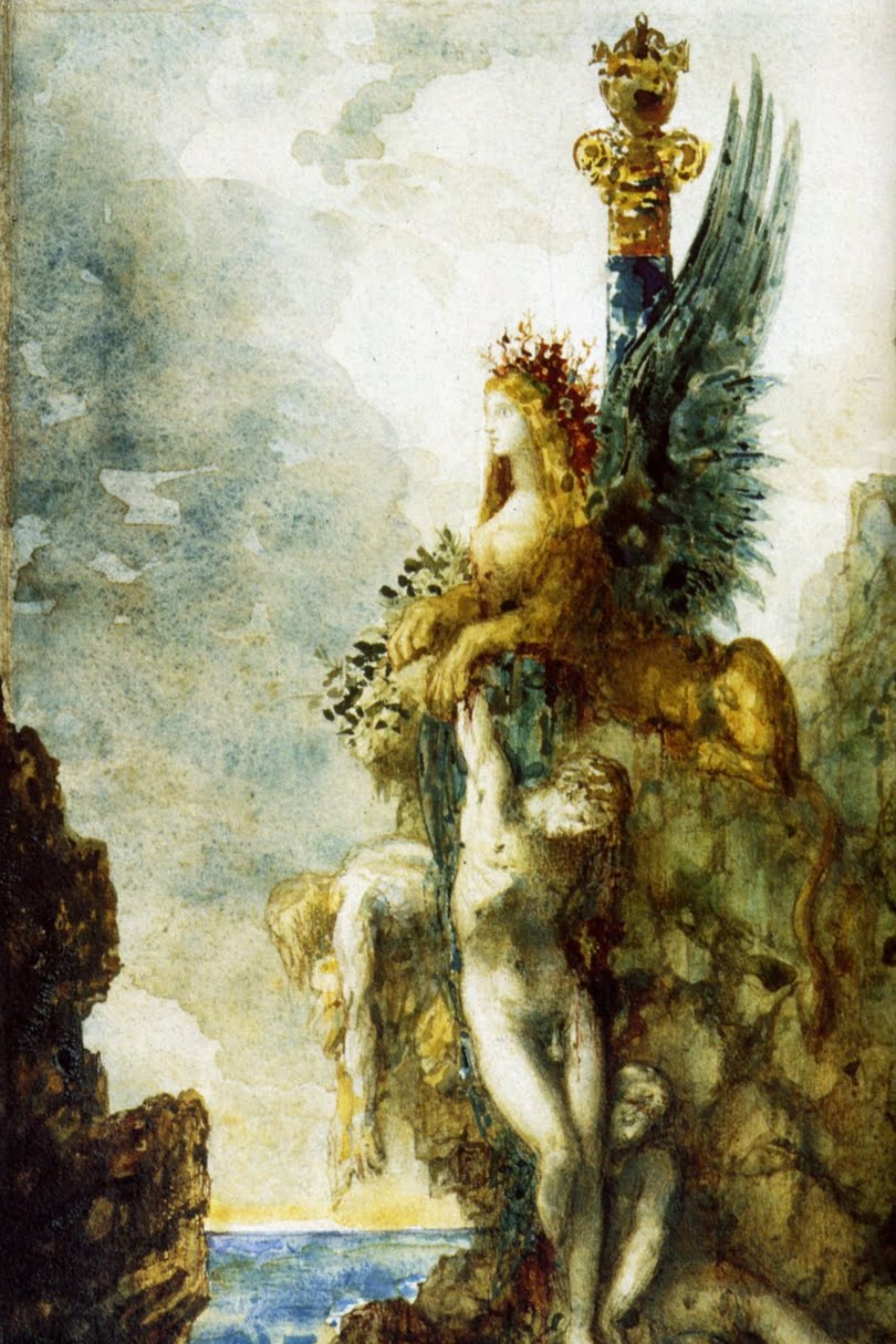
**Note:** There is a chance that a great beast may possess an additional ability that is outside the realm of both their species and what is considered natural. Roll a d20, if the result is a natural 20, roll on the table below.

### *Additional Abilities of Great Beasts (1d20)*

| Roll | Ability |
|---|---|
| 1-5 | Tough, -1 to all combat rolls against the beast. |
| 6-9 | Resilient, +2 hits. |
| 9-12 | Strength, +1 to all combat rolls made. |
| 13-14 | Swift, +6" to all movement rates. |
| 15 | Maw, bite has 25% chance to swallow whole. |
| 16 | Fear, penalty of 2 on the morale rolls of foes. |
| 17 | Invisibility, at will as the spell. |
| 18 | Can drag others to the boarder realm, 10+ (d20). |
| 19 | Warded, can only be harmed by magic weapons. |
| 20 | Roll again, keep both result, ignore further 20's. |

Any beast that gains an additional ability will be considered legendary. Such beasts never seemingly die from age.





## Behemoths

Some great beasts are of a such a massive size that they are not affected by the attacks of single troops. These creatures use Defense Points (DP) from the rules on fortifications instead of hits, and are unaffected by even magical weapons of normal size. In most cases, the attacks of these creatures are save or die (constitution or dexterity being common), due to the level of trauma inflicted. A behemoth never checks morale.

**Aspidochelone:** *(Greek; monstrous; oceans)* These great turtle-like creatures are the size of islands. Such a beast causes 10 defense points of damage to structures or vessels in their path, and smaller creatures in that path must make a dexterity save or die roll. Each of the creature's four flippers can be treated as a catapult with a 3" range. Due to the massive size of these beasts, they may only swim at the rate of an armored footmen and on land they may only move at a 3" rate. To kill such a beast, they must take 100 DP from sources such as magic or siege weaponry. An aspidochelone can grow so large, that they support whole island ecosystems on the backs. ***Value:*** 100

**Daikaiju:** *(Japan; monstrous; any terrain)* These great beasts are destruction personified. The size of mountains, they can level a settlement in seconds. Though their actual appearance and form may vary by the individual, their combat abilities are relatively standardized. They cause 5 defense points to any structure or vessel in their path, causing all smaller creatures to make a dexterity save or die roll. Most may make attacks with two limbs that are treated as catapults with a 2" range. Killing a daikaiju requires a total of 50 DP from magical sources and siege weapons. Such creatures cause all men and women to make wisdom saves or flee. ***Value:*** 50

## Hybrid Beaſts

These creatures are a composite of two or more creatures of an animal nature (usually), not including the lineages of men. There are many hybrid creatures depicted throughout hiſtory, below represents a reasonable selection of beaſts. It is common for hybrid creatures to grace the heraldry used by the many lineages of men.

**Bunyip:** *(Aboriginal; monstrous; swamps)* A bunyip shares features with alligators, dogs, and bears. In normal combat these beaſts fight as two heavy horsemen (two bites as swords) and any hit penalties caused by wounds from a bunyip need chirurgy, or healing magic to remove. They swim at the rate of medium horsemen. Three cumulative hits are required to kill a bunyip. ***Value:*** 4

**Catoblepas:** *(Ethiopian; monstrous; plains)* A catoblepas is a foul poisonous creature. With the body of a great bull, a full mane and a warthogs face, a catoblepas is juſt ugly. These creatures move as armored footmen and five cumulative hits are needed to kill one. In normal combat they fight as two heavy horsemen (gore as sword and trample as flail). After a combat roll, all creatures within 1" (excluding the catoblepas) muſt make a conſtitution save or die roll. ***Value:*** 7

**Chimaira:** *(Lycian; monstrous; mountains)* The chimaira has three heads: one is that of a lion, one is an ibex, and the final head is a viper. Such creatures fight in normal combat as three heavy horsemen (gore and two bites as swords), and each attack is resolved as a conſtitution save or die roll, due to the beaſts poison. Chimaira can breath flame in a 3" x 3" cone, all in the area muſt make a dexterity save or die roll. Six cumulative hits are required to kill one. ***Value:*** 10

**Griffon:** *(Egyptian; monstrous; mountains, plains)* A raptor's forequarters with a lion's hind-end. A griffon may fight in normal combat as three light horsemen (bite and two claws as swords) and they fly at the rate of light horsemen. Three cumulative hits are required to kill such a beast. Note, It is possible to train a griffon to bear a rider. ***Value:*** 5

**Hippogryph:** *(Greek; monstrous; mountains)* The offspring of a griffon and horse. These creatures have the forequarters of a raptor, and hindquarters of a horse. A hippogryph fights in normal combat as two light horsemen (two tramples as flails or two claws as swords) and fly as medium horsemen. Like a griffon, a hippogryph can be trained to bare a rider. Two cumulative hits are needed to kill one. ***Value:*** 4

**Hippokompoi:** *(Phoenician; monstrous; oceans)* A hippokompoi is a horse from mid torso up and a great fish below. These creatures fight in normal combat as two light horsemen (two tramples as flails) and swim as medium horsemen. Clumsy on land they move at only 3". A hippokompoi can breath both air and water with equal ease. ***Value:*** 3

**Leucrocotta:** *(Ethiopian; monstrous; desert, plains)* Such beasts fight in normal combat as two light horsemen (bite as sword and trample as flail) and they move as medium horsemen. The leucrocotta can mimic voices and they use this ability to gain surprise on foes who fail a wisdom save. These beasts resemble cloven footed deer with the mane of a lion and the head of a badger. Four cumulative hits are needed to kill one. ***Value:*** 5

**Ningyo:** *(Japan; monstrous; oceans)* These mer-folk look like fish-monkeys. They swim as light footmen and, if eaten, they double a creatures maximum age at the cost of ill fortune.

## Man-Beasts

Some great beasts share a small number of traits with that of men or women. These creatures are similar to other hybrid great beasts but they are generally more intelligent.

**Bwg:** *(Welsh; monstrous; forests, swamps)* These man-bears of great size fight in normal combat as two elite footmen (two claws as swords) but may only be wounded or killed by way of mythic combat. They surprise on even odds and they may track prey over great distances. It takes three cumulative hits to kill a bwg. ***Value:*** 4

**Gargouille:** *(French; monstrous; any terrain)* These creatures appear as a union of man and dragon. They fight in normal combat as two armored footmen (claws as swords) and move as armored footmen. A gargouille can fly at the rate of a heavy horseman. Once every other turn, these beasts may exhale a gout of flame in a 3" x 3" cone. All within the area must make a dexterity save or die roll. It takes three cumulative hits to kill a gargouille and they are immune to fire or heat. ***Value:*** 5

**Kelpie:** *(Scottish; spirit; lakes)* A kelpie is a union of horse and woman. Though the beast may control the distribution of animal to human features, they may never be fully one or the other. The kelpie fights as in normal combat as two light horsemen (two tramples as flails) and they move on land, as well as swim, as light horsemen. It may extend its back to bare many riders and it ties to trick riders onto its back. If successful, it charges off toward a deep pool or loch. There it seeks to drown and devour its prey. Two cumulative hits kills a kelpie but they may only be engaged in mythic combat. ***Value:*** 3

**Kynokephaloi:** *(Greek; monstrous; any terrain)* These cunning beast-men have canine heads. They fight in normal combat as two appropriately equipped men. These creatures are barely more intelligent then dogs but they are known to scavenge for weapons and armor, making use of what they are able. A kynokephaloi can track across great distances. The alpha male of any pack of such beasts requires three cumulative hits to kill, but all others require only one. ***Value:*** 2 or 4

**Mardyakhor:** *(Persian; monstrous; deserts, mountains)* This fell beast has the face of a man and the limbs of great lion. The body of the beast is a union of both. A mardyakhor fights as three heavy horsemen in normal combat, and may only be engaged in mythic combat. They can throw the spikes on the end of their tails as though armed with a longbow, and a hit causes the target to make a constitution save or die roll to resist the venom. They have 24 spines at any given time. A mardyakhor can move and swim at the rate of an armored footman. It requires six cumulative hits to kill one of these creatures. ***Value:*** 7

**Sphinx:** *(Egyptian; monstrous; desert, mountains)* These massive creatures look like great cats but with the faces of men or women. A sphinx can fight as either two great beasts, or three heavy horsemen (two claws as swords and bite as great sword). They move as heavy footmen and a rare few bare wings and may fly at the rate of a medium horseman. These creatures are often bound by great magic to guard a location or item. In such cases, the sphinx may ask a riddle to allow safe passage to the location, or taking the item guarded. If the riddle is not answered correctly, the answerer must make a strength save or die roll to avoid being swallowed whole. It takes four simultaneous hits to kill a sphinx. ***Value:*** 12

## Otherworldly or Unusual Beasts

Many great beasts have origins from deeper in the Otherworld and some others are just simple oddities.

**Barghest:** *(English; spirit; forests, swamps)* This beast looks to be a great black hound. They fight in normal combat as a single heavy horseman (bite as sword) and they move as elite footmen. Unlike many spirits, a barghest can enter the border realms at will and return within 24". This is done in place of a traditional move and is considered teleportation. The howl of these beasts causes fear in all creatures with a single hit who are within hearing range (no save). A barghest cannot be tracked. Four cumulative hits sends a barghest back to the Otherworld for a year and a day. ***Value:*** 6

**Basilīskos:** *(Greek; monstrous; forest, mountains)* The "King of Serpents" and cousin of the cockatrice, such beasts hatch from a cockerel's egg tended by a serpent or toad. A basilīskos moves and swims as a heavy footmen, while fighting in normal combat as a light footman (bite as dagger). They can exhale a poisoned miasma out to a radius of 3" causing all in the area to make a constitution save or die roll. The poison destroys all life within that area, including plants. Three cumulative hits are needed to fell such a beast and weasels are their only natural predator. ***Value:*** 6

**Beithir:** *(Scottish; monstrous; lakes, swamps)* Encountered only during thunderstorms, these great lizards move, swim and fight in normal combat as light horsemen (one bite as sword). Once every three turns a beithir can strike as the spell Lightning, disappearing for the turn the ability is used. They reappear at the beginning of the next turn fully healed. Five cumulative hits are needed to fell such a beast. ***Value:*** 10

**Boobrie:** *(Scottish; monstrous; shore)* These large birds change their shape to hunt for livestock, or people. They move at 3" on land, swim as armored footmen, and fly as heavy horsemen. They fight in normal combat as three light horsemen (bite as swords and two claws as daggers) and they can take the form of a bull or horse which is able to walk upon water. Three cumulative hits are needed to kill a boobrie. ***Value:*** 4

**Cat Síth:** *(Irish; spirit; any terrain)* These strange felines are spirits of the Otherworld who portend fortune, for good or ill. They fight in normal combat as three light footmen (bite and two claws all equal to daggers) and they can only be engaged in mythic combat. Such creatures may use spontaneous magic at a level of ability equal to their hits (3). They move as light horsemen and three cumulative hits are needed to kill such a spirit. ***Value:*** 5

**Cockatrice:** *(English; monstrous; foothills, plains)* The cousin of the basilískos, these beasts look like the union of a rooster and a lizard. They fight in normal combat as a single light footman (bite as a dagger) and move as an armored footman. A cockatrice is a clumsy flier, moving at the rate of a heavy horseman. Those who meet the gaze of this beast must make a wisdom save or die roll. If the beast is ever made to see its own reflection, it has even odds to be killed. It takes four cumulative hits to kill such a creature, and they may only be engaged in mythic combat. ***Value:*** 6

**Cwn Annwn:** *(Welsh; spirit; any terrain)* These beasts match the barghest (above) in nearly every way. Their howl sounds further away the closer they get, and they are associated with a tradition known as "The Wild Hunt". These spirits may drag a common man into the Otherworld and leave them.

**Hætæ or Xiezhi:** *(Chinese; spirit; forests, mountains)* These shy creatures resemble the union of cattle and lions, with but a single horn rising from their heads. They fight in normal combat as a heavy horseman (spear) but may only be engaged in mythic combat. They move as medium horsemen and it takes two cumulative hits to kill one. These beasts are known to have a keen sense of truth and guilt, thus they are sought by lineages of men as silent counsel. ***Value:*** 3

**Hellhound:** *(Greek; spirit; any terrain)* This spirit is in most ways the equal of a barghest (above). These beasts hunt down those whose time has come or who have cheated the spirits of their due. They track without error, and any target killed by such a hound cannot be revived in any known way, as even their spirit is destroyed. In addition, they may exhale a gout of hellish flame in a 2" x 2" cone, causing a single hit to all within the area and possibly igniting flammable objects. Lastly, unlike a barghest, a hellhound can only be engaged in mythic combat. ***Value:*** 8

**Hercinia or Vták Ohnivák:** *(Germanic, Slavic; monstrous)* These beautiful, flaming birds are better known as "firebirds" and portent great fortune or curses. They move at but 3" on land and may fly as light horsemen. In normal combat they fight as a light footman (bite as dagger) but may only be engaged in mythic combat. The feathers from such birds burn indefinitely, with smaller feathers burning as candles and larger ones as torches. If one of these birds is rightfully found and raised, the owner gains a bonus of 1 on all d20 rolls when near (24") the bird. If such a bird is stolen, the new owner takes a penalty of 1 on all d20 rolls when within the same distance. The eggs of these birds sell for fantastic sums of silver if they can be found. ***Value:*** 3

**Lamassu:** *(Assyrian; spirit; mountains)* These great beasts look like massive winged bulls with the heads of men. In normal combat they fight as two heavy horsemen (two tramples equal to spiked maces), and they may only be engaged in mythic combat. They move as heavy horsemen and fly at the rate of medium horsemen. A lamassu may use spontaneous magic at a level of ability equal to twice their hits (10) and they may cast the spell Pentacle as if a magic-user of the 10th level. Five cumulative hits are required to slay a lamassu. ***Value:*** 10

**Ruk:** *(Persian; monstrous; deserts, mountains, plains)* A ruk is a massive raptor with a wingspan of many paces. These beasts fight in normal combat as three light horsemen (bite and two claws are all equal to great swords), they may also grapple a man sized opponent and drop from whatever height they wish. It takes four cumulative hits to kill one of these birds. A ruk may bear a rider, though such training is rare. ***Value:*** 5

**Unicorn:** *(Various; monstrous; forests)* These elusive creatures appear to be the union of a horse and a goat. They are most noted for the single horn which grows betwixt their eyes. It is the horn of these beasts, known as an alicorn, which has them so sought after. The horn may cure a mortal of any poison or disease which threatens their life. Additionally, these creatures may move freely between the worlds and they may carry a rider across with them. A keen judge of virtue and morality, a unicorn only accepts a rider of the most pure conscience. A unicorn fights in normal combat as three heavy horsemen (gore as spear and two tramples as flails) and they may only be engaged in mythic combat. Unicorns move as light horsemen. Any magic used against such a beast has even odds of failure. A total of three cumulative hits are required to kill a unicorn. ***Value:*** 5

## Skin-Changers of the World

There are many tales of skin-changers in the myths of our people. For some it is a disease, for others it is a choice. All of these creatures are able to assume the form of a particular animal during certain circumstances. A skin-changer may not fully change into an animal though, as some portion of them remains man-like. The morale of a skin-changer cannot be shaken. As men and women, a skin changer acts, fights and moves as an appropriately equipped troop. Some may even have a role like other men and women. When they change to their animal forms, the descriptions below apply. ***Morale:*** 20

### Born

Some of these creatures are born the way they are. The skin-changers who are born cannot pass on their condition through a wound, nor may they be cured, as they suffer no affliction.

**Aloja:** *(Catalan; monstrous; lakes, swamps)* The nocturnal water women can take the form of black birds. They cannot put up much of a fight in the form of a small bird, however they still may only be engaged in mythic combat. As black birds, they fly at the rate of a light horseman. All aloja can use spontaneous magic as if a 1st level caster. ***Value:*** 2

**Kishi:** *(Angolan; monstrous; desert, plains)* These are people if they face one direction and strange hyena-like demons when they face backwards. The kishi lures prey with its handsome male face then devours them with its hyena-like face. As they feed they become more like beasts. Kishi fights in normal combat as medium horsemen (bite as sword) but are clumsy in their more beastly forms, moving as armored footmen. Five cumulative hits are needed to kill such a beast. ***Value:*** 6

**Obake:** *(Japanese; spirit; any terrain)* These creatures are actually shape changing animals, though most are a good deal more wise then their regular kin. With such creatures it is their form as a man or woman which is supernatural. In normal combat they may fight as two elite footmen (with any weapon they choose to use), but they may only be engaged in mythic combat. In this form they move as elite footmen. Many obake take a role from the choices of men (see above) and they may shift their forms at will. Without the addition of a role, it takes two cumulative hits to fell such a spirit. ***Value:*** 4

## Made

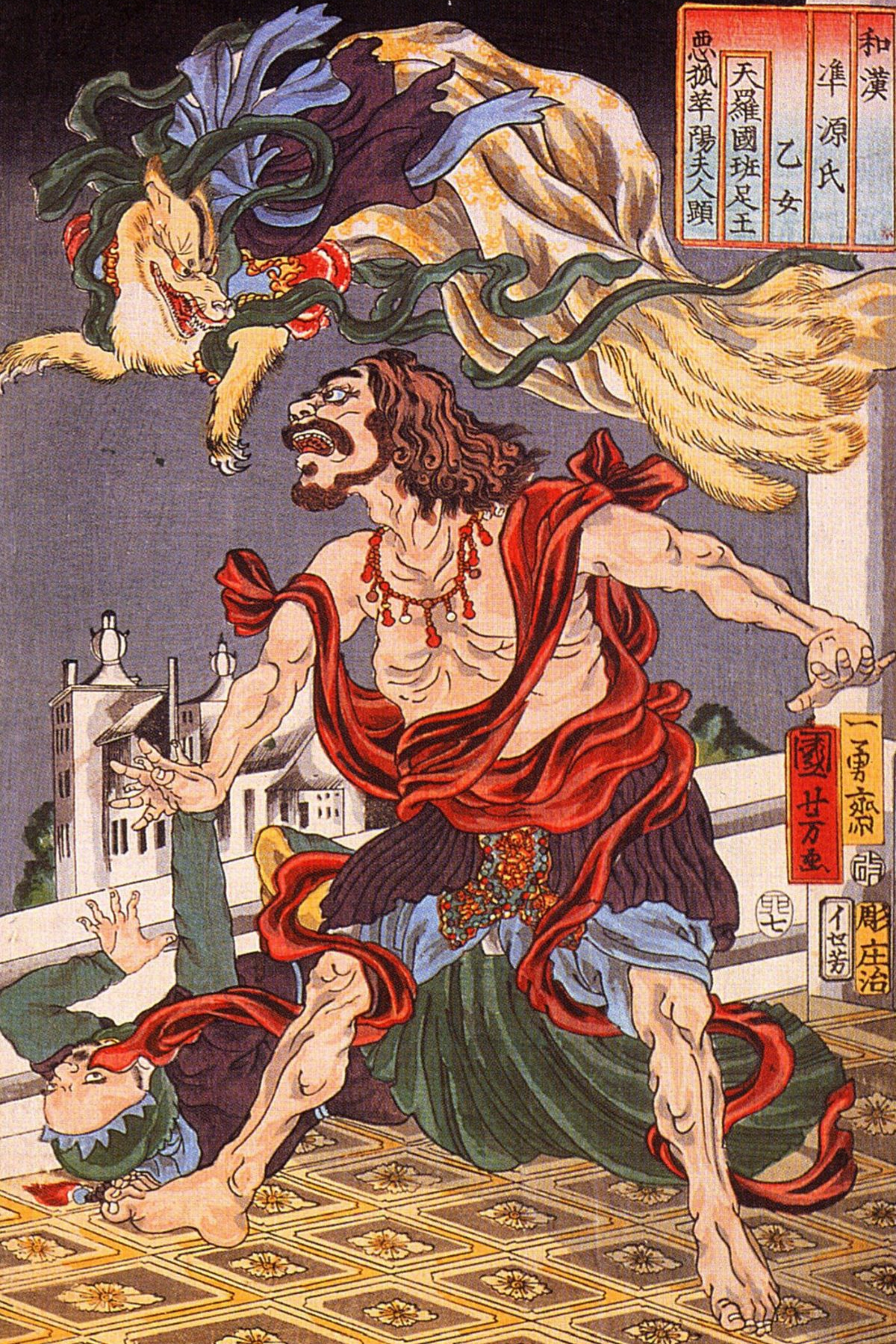
The other form of skin-changer is one that is made, either by curse, disease, or strange item, etc. This sort of skin-changer can often pass on its condition to others through a wound, or there may be a condition in which they lose their abilities.

**Lycanthrope:** *(English, Greek; monstrous; any terrain)* These creatures, carry a disease that causes them to transform into a particular animal during the full moon. Some types of lycanthropes are referred to by their animal type, preceded by the term "were" (i.e., were bear or werewolf). A lycanthrope fights in normal combat as if three elite footmen (bite and two claws as if swords) and they may only be engaged in mythic combat. As animals, they move at the rate of the animal they have become +3". A magic or silver weapon is needed to harm a lycanthrope, and they add two hits to the total provided by either form (animal or man). Anyone who takes a hit from a lycanthrope must make a constitution save or become infected with the disease. The disease may not be treated in any normal way, only magic is able to turn back the onset of lycanthropy. ***Value:*** hits +3

***Lycanthropy:*** A character infected with this disease does not generally know much about what they do when the change has come. During the full moon or moments of great duress, an infected creature transforms into an animal killing anything they encounter. A player should not usually have any control or memory of this state, but should begin to feel the consequences of their actions if they stay anywhere too long. Any character who has contracted the disease also gains the benefits mentioned above. Silver causes pain even if touched to the bare skin of a lycanthrope.

**Selkie:** *(Irish, Scottish; spirit; oceans, shore)* A selkie or "seal-wife" appears as either a beautiful lady, or a seal. In order to enact the change, this creature must don or remove a magical sealskin. Possession of a selkie's skin allows the owner control over that individual selkie. A selkie fights in normal combat as a light footman (bite as dagger) and two cumulative hits are needed to kill one. Men who encounter a selkie must make a wisdom save or be charmed by the creature. Additionally, a selkie may cast the spell Divination once per day, so long as the selkie herself is not asking the questions. ***Value:*** 3

***Skin-Wearing:*** There are many tales of men and women who don the skin of animals to change their form into a more bestial visage. Some northmen berserkr or úlfhédnar are good examples. This type of skin-changer is much less dangerous, and provides an interesting alteration to common men. Those who are skin-wearers are considered both men or women and the animal who's magical skin they wear. When seen in their transformed sate, they may appear to physically change into the beast, in part or whole, or the altered appearance may seem ghostly or illusionary. A skin-wearer retains the hits it has as a common man and they do not fight as skin-changers.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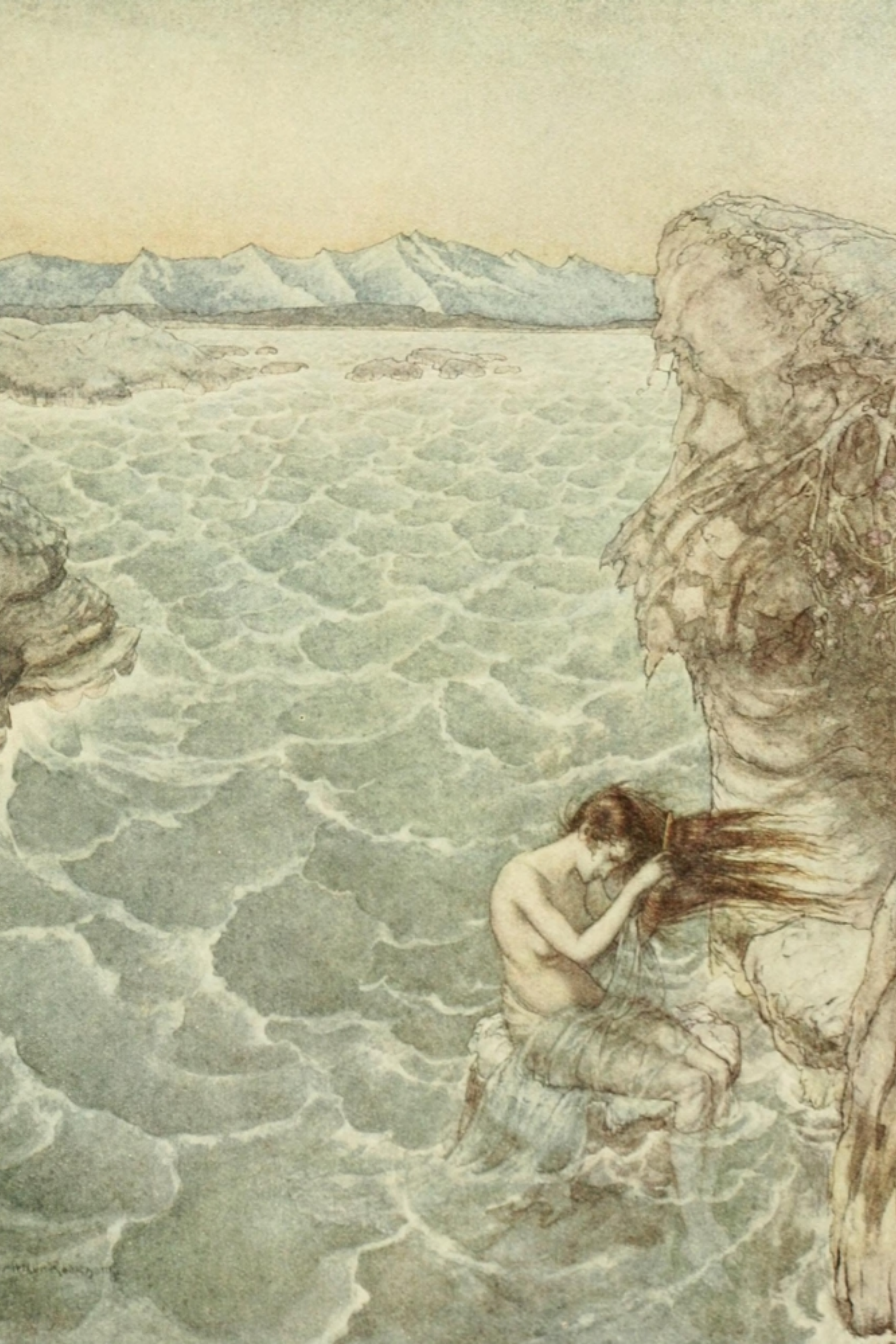

Arthur Rackham

## *Skin-Changers of the Wilds (1d4)*

| Roll | Creature | Average # | Pages |
|---|---|---|---|
| 1 | Kishi | 1-2 or pack | 416, 485 |
| 2 | Lycanthrope | 1-2 or pack | 417, 485 |
| 3 | Obake | 1 | 417, 485 |
| 4 | Selkie | 1 | 418, 485 |

## *Man-Eaters of the Wilds (1d12)*

| Roll | Creature | Average # | Pages |
|---|---|---|---|
| 1 | Boggart (cucuy) | 1 or pack | 422, 486 |
| 2 | Doppelgänger | 1 | 427, 486 |
| 3 | Eloko | 1 | 423, 486 |
| 4 | Fachen | 1 | 427, 486 |
| 5 | Fir bolg | 1-4 or 6-12 | 427, 486 |
| 6 | Gorgon | 1 or 2 | 428, 486 |
| 7 | Harpy | Small band (6) | 428, 486 |
| 8 | Nocnitsa | 1 | 428, 486 |
| 9 | Ogre (oni) | 1 or family | 424, 486 |
| 10 | Rākshasa | 1 | 429, 486 |
| 11 | Troll | 1 or family | 429, 486 |
| 12 | Wendigo | Varies | 424, 486 |

## Known Eaters-of-Men

An eater-of-men, sometimes referred to as a "man-eater" is a group of generally man-like creatures who feed upon the flesh of other men and women. Any eater-of-men does not have to check morale of they smell blood. Additionally, these creatures may spend a full turn consuming the flesh (roughly one pound) of a man or woman to regain a single hit. Most eaters-of-men tend to favor women and children as victims.

### Boogeymen

These creatures are the threats of mothers and fathers given a shape, as well as a peculiar hunger. They are often closer in visage to that of men or women, which some may have been before being consumed by cannibalistic hunger.

**Boggart:** *(English; monstrous; forests, swamps)* A boggart is a large bearish man-thing known to steal children and cook their parents into stew. These beasts are hairy and smell terribly. Boggarts fight in normal combat as two heavy footmen (claws and fists as spiked maces) and they move at the rate of armored footmen. Due to their speed, they must rely on stealth and cunning, thus surprising their prey on even odds. Two cumulative hits are needed to kill such a beast. ***Morale:*** 8, ***Value:*** 3

**Cucuy:** *(Galician; spirit; any terrain except oceans)* The ill-behaved cucuy delights in eating poorly mannered children. A cucuy is a disgusting spirit of terrible cunning. They fight as two light footmen (claws as daggers) and they may only be engaged in mythic combat. A cucuy can become invisible at will, though they must be visible to attack. Three cumulative hits are required to fell one. ***Morale:*** 8, ***Value:*** 4

**Eloko:** *(Mongo; spirit; forests, swamps)* These dwarfish spirits can be spotted by the grass that grows in place of hair and the luminous nature of their bright eyes. An eloko fights in normal combat as a single heavy footman (bite as sword) and moves at the rate of an armored footman. If they attack sleeping, or otherwise incapacitated prey, their bite becomes a constitution save or die roll to avoid being swallowed whole. Each eloko knows from 1 to 3 spells and they may cast them as though 2nd level magic-users. It takes 4 cumulative hits to kill one of these creatures. ***Morale:*** 8, ***Value:*** 8

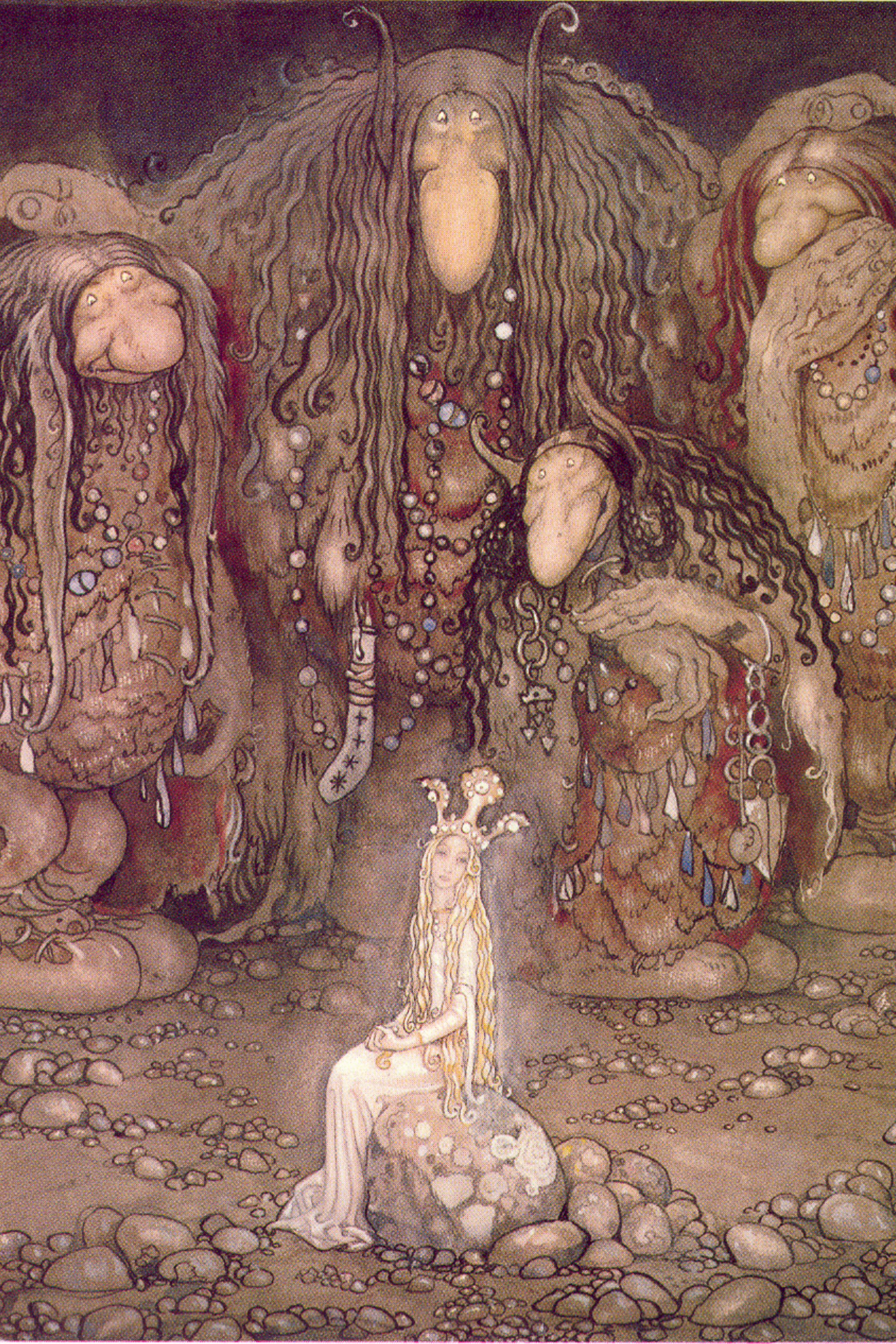
**Kallikantzaros:** *(Anatolian; monstrous; forests, plains)* These ugly, impish creatures are blind and seen as dwarfish or very tall. With glowing red eyes, coal black skin and the ears of a donkey they dig themselves from the earth every winter solstice to torment good folks for a fortnight. They fight as light footmen (bite as a dagger) in normal combat, but only attack targets in darkness where they enjoy even odds to surprise their prey. These creatures move as light footmen. It takes two cumulative hits to kill such a creature. ***Morale:*** 8, ***Value:*** 2

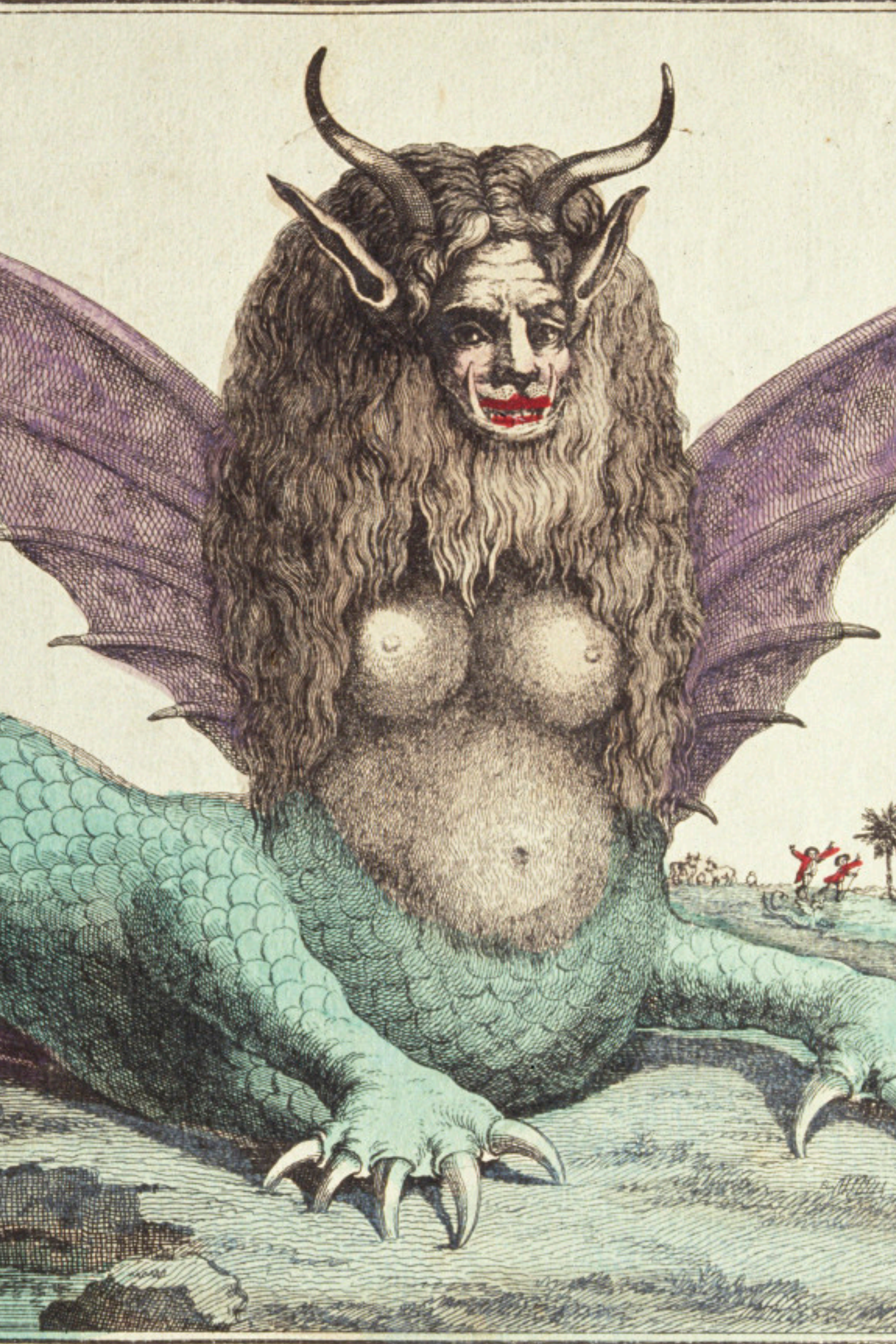
**Obia:** *(Caribbean; spirit; any terrain)* An obia is a massive, shadowed beast when not hiding within the skin of a previous victim. Obias are sought by fell sorcerers, as they are easily tricked by enchantments. Such spirits fight in normal combat as three heavy footmen (bite and two claws as swords) and they may only be engaged in mythic combat. After killing their prey, they consume them. This allows the obia to wear the skin of its victim for a full day, taking their form. It also provides the obia the victims memories. These spirits require four cumulative hits to kill, and they are allowed no save against magic. ***Morale:*** 8, ***Value:*** 6

**Ogre:** *(French; monstrous; any terrain)* These large, misshapen creatures are freakishly strong and driven by the desire to eat men, women, and children. Ogres fight in normal combat as two elite footmen (wielding spiked maces) and they move as armored footmen. An ogre has a keen sense of smell and can track prey over vast distances. It is believed that if a common man consumes the flesh of another common man more then once in the span of a month, a wisdom save must be made to avoid becoming an ogre permanently. Five cumulative hits are required to kill such creatures, and they must be engaged in mythic combat. ***Morale:*** 8, ***Value:*** 6

**Tunda:** *(Ecuadorian; monstrous; shore, swamps)* A tunda is a shape-shifting spirit of particular malevolence. They seek to abduct women and children, then slowly feed upon their flesh as they are held captive. Tunda fight in normal combat as a light footman (armed with what they carry) but may only be engaged in mythic combat. They move as light footmen. The tunda generally assumes the form of a trusted member of their prey's family, though some form of imperfection always shows through (a peg-leg or an eye patch for example). They prefer not to kill their prey outright, instead drugging them with enchanted shrimp to keep them fresh. ***Morale:*** 8, ***Value:*** 2

**Wendigo:** *(Algonquian; monstrous; any terrain)* The wendigo is a fell and savage man, lost to the hunger for the flesh of men and women. They move and fight in normal combat as an appropriately equipped man. When wounded, these creatures do not suffer hit penalty, instead they gain a bonus to all d20 rolls equal to what the penalty should have been. Like ogres, it is believed that consuming the flesh of common men causes common men to become a wendigo. Four cumulative hits are needed to kill such a beast. ***Morale:*** 8, ***Value:*** 6





## Demonic

Some eaters-of-men are more innately tied to the Otherworld then others. The fell power of these creatures is second only to their cunning treachery.

**Doppelgänger:** *(German; monstrous; any terrain)* A "double-goer" or doppelgänger, is a foul creature who can appear as any person it so chooses. These creatures seem to feed on the strife caused by emulating another person and destroying their lives before finally consuming them and taking the prey's life for ever after. The doppelgänger fights as two elite footmen (armed however they choose) and they may only be engaged in mythic combat. Such creatures cannot be drugged, enchanted by charms or spells, nor do they sleep. Three cumulative hits are required to kill a doppelgänger. ***Morale:*** 8, ***Value:*** 5

**Fachen:** *(Irish, Scottish; monstrous; forests, mountains, swamps)* These strange half-men have but a single arm, leg and eye. The sight of such a fachen causes all creatures of a single hit to make a wisdom save or be instantly struck dead. A fachen fights in normal combat as an elite footman (the chain they wield is the equal of a great sword) and they may only be engaged in mythic combat. These creatures move as armored footmen. Five cumulative hits are required to kill a fachen. ***Morale:*** 8, ***Value:*** 7

**Fir Bolg:** *(Irish; monstrous; any terrain)* These swollen ogres, or "bag men" are savage and animalistic. They fight in normal combat as two armored footmen (armed as they desire) and move as elite footmen. They can deal 2 damage points per turn to structures or vessels. Any magic used against one has even odds of failing. Eight cumulative hits are required to kill a fir bolg. ***Morale:*** 8, ***Value:*** 10

**Gorgon:** *(Greek; monstrous; deserts, mountains)* These beastly women have the bodies of snakes where there legs should be and asps for hair. Seen as alternatively beautiful or hideous, gorgons are well known for their fine statuaries. Gorgons fight in normal combat as two armored footmen (armed as they wish) and may only be engaged in mythic combat. A creature who has engaged a gorgon must make a dexterity save or die roll each turn or be killed by the asps that make up the gorgon's hair. The gaze of a gorgon causes those who meet it to be petrified if they fail a wisdom save. The disembodied head of such a creature continues to petrify for a full day after death. If they see their own reflection the gorgon must save or be petrified. Five cumulative hits are needed to kill a gorgon. ***Morale:*** 8, ***Value:*** 9

**Harpy:** *(Greek; monstrous; deserts, mountains, shore)* A harpy is a vile half vulture, half woman who scavenges and hunts for the flesh of men. These beasts fight in normal combat as two light footmen (claws as daggers) and they move as armored footmen. Somewhat clumsy in the air, a harpy flies at the rate of a medium horseman. The song of a harpy requires any who hear it to make a wisdom save or the listener begins to follow the song to its source. Each turn a listener may make another wisdom save to break the spell. A harpy requires two cumulative hits to be slain. ***Morale:*** 8, ***Value:*** 4

**Nocnitsa:** *(Slavic; spirit; forests)* The classic hag, or witch, who eats children. They fight in normal combat as a light footman (armed with a dagger) and they must be engaged in mythic combat. They move as armored footmen and have all the abilities of a wizard (see "Men of the World" above). It takes four cumulative hits to kill a nocnitsa and only magical weapons may strike them. ***Morale:*** 8, ***Value:*** 10

**Oni:** *(Japanese; monstrous; any terrain)* Oni are demonic ogres and bellicose warlords. Their tusked and horned visage is one of savage brutality, which matches their demeanor. An oni fights in normal combat as four elite footmen (armed as they wish) and they can only be engaged in mythic combat. Each oni has a 2 in 6 chance of gaining an additional ability (see "Great Beasts of the World" above) and 1 in 6 have all the abilities of a wizard. Eight cumulative hits are required to kill such beasts. ***Morale:*** 16, ***Value:*** 12

**Rākshasa:** *(Hindu; monstrous; any terrain)* These are demons encased in the flesh of animal and man. Though man-eaters, these creatures are not always evil and their appearance is a matter of great speculation. Rākshasa fight in normal combat as two elite footmen (armed as they desire) and can only be engaged in mythic combat. They move as medium horsemen and are immune to all magic short of a miracle. These beasts can use spontaneous magic the 5th level of ability and they use illusions to constantly hide their true nature. A total of five cumulative hits are required to kill a rākshasa but magical weapons are required to damage one. ***Morale:*** 8, ***Value:*** 10

**Troll:** *(Scandinavian; monstrous; mountains, shore, swamps)* A troll is seen as either a massive brutish beast, or as a smaller dwarf-like creature. Their noses are usually of substantial size and they tend to sport bushy, tangled hair and beards. Trolls fight in normal combat as three heavy footmen (commonly armed with spiked maces) and they may only be engaged in mythic combat. A troll has all the abilities of a wizard (see "Men of the World" above) and they become large stones in the light of the sun, though they revert to flesh when the sun sets. Six cumulative hits are required to kill a troll. ***Morale:*** 12, ***Value:*** 10

# Giants of the World

There are tales of giants the world over. Such tales are often of massive men-like monsters capable of uprooting trees and throwing boulders as if by catapult. A giant is fearless and such creatures never need to check morale.

## Jötnar

The giants of the Scandinavian people are deeply documented in their literature and legends. In the cosmology of the Old Norse people there exist two full realms of the Otherworld which are each home to a group of Jötnar.

**Eldjötnar:** *(Scandinavian; monstrous; mountains, volcanos)* An eldjötnar, or fire giant, is a massive black skinned, red-haired man who owes allegiance to Sutr, their king. These creatures fight in normal combat as six elite footmen (armed with spiked maces or great swords that add 2 to combat rolls) and they may only be engaged in mythic combat. These giants may throw boulders as a trebuchet. All eldjötnar are immune to fire and heat, as well as being able to see in absolute darkness. All eldjötnar may enchant objects by using the same rules as the option for low men. Ten hits are required to kill one of these giants. ***Value:*** 12

**Hrimpursar:** *(Scandinavian; monstrous; mountains, tundra)* A hrimpursar, or frost giant, is the massive, pale cousin of the eldjötnar. They are in all ways identical to the eldjötnar from the above entry except that a hrimpursar is immune to cold and freezing. Additionally, these giants cannot see in absolute darkness, instead they cannot be blinded by any form of flash or bright light. A hrimpursar slowly freezes any water they come in contact with. ***Value:*** 12

**Sjórisar:** *(Icelandic; monstrous; oceans, shore)* A sjōrisar, or sea giant, is the ocean dwelling cousin of the eldjötnar and the hrimpursar. These massive men live beneath the waves and they enjoy pulling ships under the water and feasting upon the crew. In normal combat they fight as four armored footmen (armed with pole arms and spears that add 2 to combat rolls) and they may only be engaged in mythic combat. They may throw boulders as though by catapult. Such giants may breath water as easily as air and though they move as armored footmen on land, they swim as elite footmen. They are able to cause violent seas, dealing 5 damage points to all vessels within 50" and they can cast both the lightning and weather spells as a magic-user of 10th level. Ten cumulative hits are needed to fell such giants. ***Value:*** 15

## Primordials

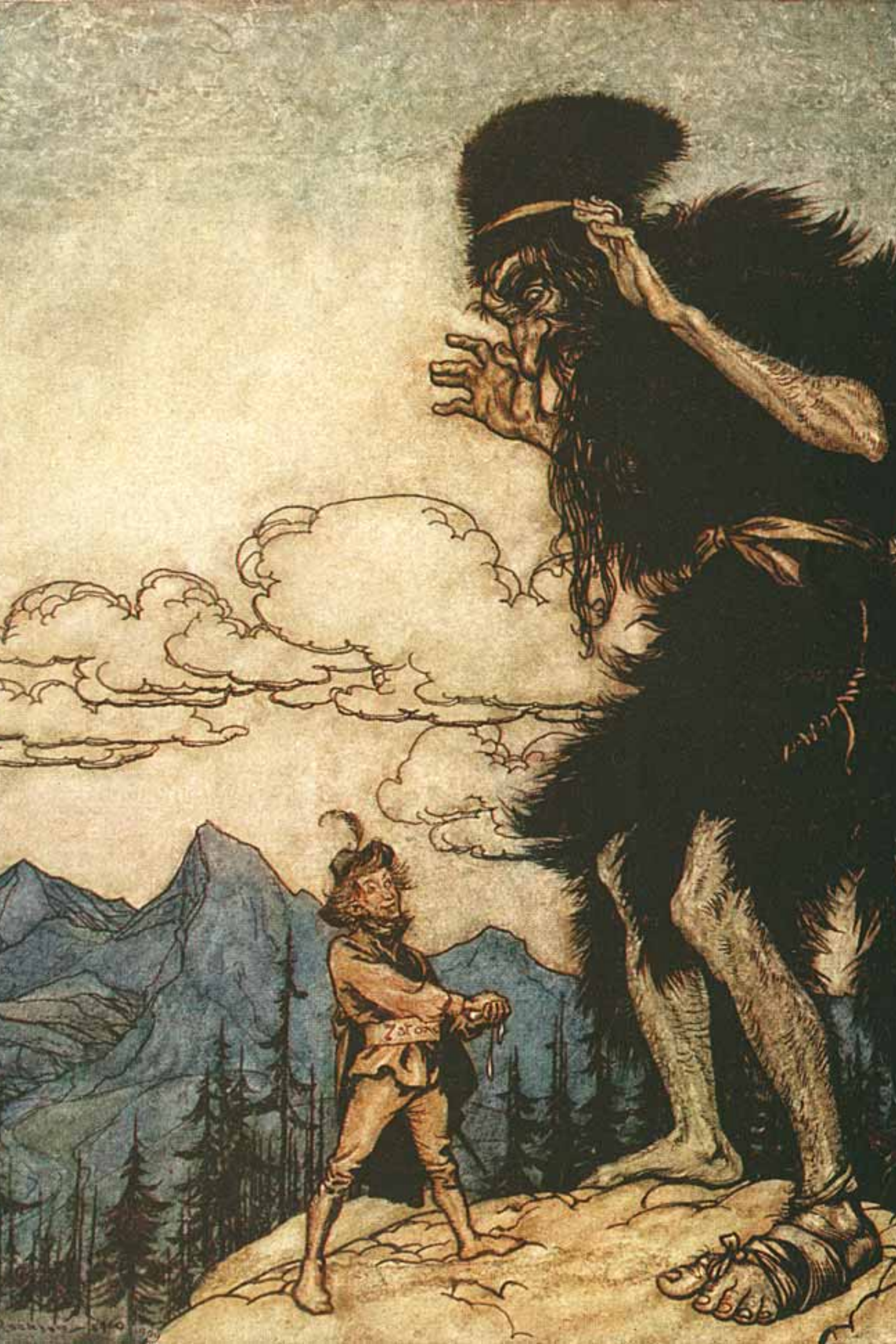
Many giants are said to be but early inhabitants of the world. These massive primordial men and women wield great power and terrible might. Some of these beings are of such massive stature, that they make the whole of the earth tremble when they walk.

**Basajaun:** *(Basque; monstrous; forests, mountains)* These hairy, smelly giants are known to help local folk with agriculture or smith work if treated with respect. It is not unknown for such creatures to defend a village where they are treated well. A basajaun fights in normal combat as two elite footmen (armed as desired) and they may only be engaged in mythic combat. They move as light footmen and may hurl a boulder as if by catapult. These giants may create enchanted items in similar fashion to the low man option. Eight cumulative hits are required to slay a basajaun. ***Value:*** 10

**Fomoire:** *(Irish; monstrous; any terrain)* Fomoire are a varied and unusual lineage of giants. All possess skill in magic and many are blessed, or cursed, with other gifts. Some of these creatures are comely, while others are twisted and bent. Such giants fight as four elite footmen (armed as they please with weapons which add 1 to all combat rolls) and they may only be engaged in mythic combat. All fomoire possess the abilities of wizards (see "Men of the World" above) and there is even odds that they gain an ability from the "Additional Abilities" table in the entry on great beasts. A fomoire is not allowed a save against magical effects. Eight cumulative hits are required to kill such a creature. ***Value:*** 13

**Jentil:** *(Basque; monstrous; mountains, shore)* The jentil are hairy giants and one of the earliest inhabitants of the world. They are known masters of stonework and build all manner of stone structures. A jentil can fight as two giants and in normal combat they fight as six armored footmen (armed with spiked maces). They move as heavy footmen and may walk on the ocean floor at the rate of armored footmen. They throw boulders as if two catapults. It takes thirteen cumulative hits to slay a jentil. ***Value:*** 15

**Titān:** *(Greek; spirits; any terrain, mountains)* A titān is a man or woman the size of a hill or small mountain. It is said their bodies helped form the very Earth itself. A titān fights as four giants, or twenty men (armed with weapons that add 5 to all combat rolls) in normal combat. Every turn a titān may throw two boulders as if by trebuchet. All of these creatures possess the abilities of a wizard and there are even odds that any magical effect fails against one. It takes siege level weaponry or strong magic to harm a titān, and it takes 20 damage points to kill one. ***Value:*** 35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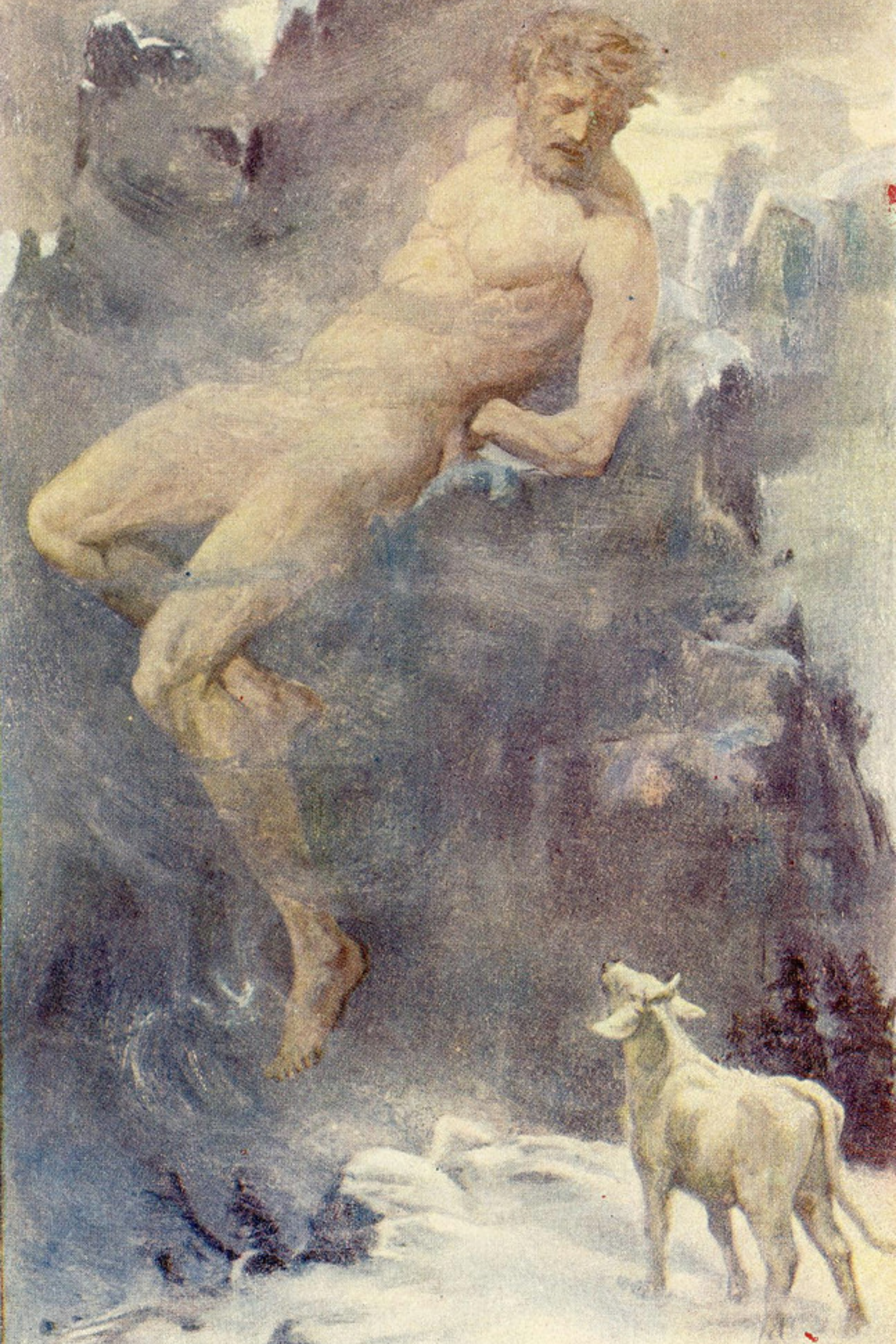


## *Giants of the Earth (1d6)*

| Roll | Creature | Average # | Pages |
|---|---|---|---|
| 1 | Basajaun | 1 or clan (7) | 431, 487 |
| 2 | Eldjötnar | 1 or family | 430, 487 |
| 3 | Fomoire | 1 or clan (13) | 432, 487 |
| 4 | Hrimpursar | 1 or family | 430, 487 |
| 5 | Sjōrisar | 1 or family | 431, 487 |
| 6 | Titān | 1 | 432, 487 |

## *Dragons of the Earth & Sky (1d8)**

| Roll | Creature | Average # | Pages |
|---|---|---|---|
| 1 | Gaasyendietha | 1 | 438, 467 |
| 2 | Lindwurm | 1-2 or clutch | 440, 487 |
| 3 | Lōng | 1-2 | 438, 487 |
| 4 | Ninki nanka | 1 | 440, 487 |
| 5 | Sea serpent | 1 | 440, 487 |
| 6 | Wurm | 1-2 or clutch | 439, 487 |
| 7 | Wyvern | 1-2 or a wing | 440, 487 |
| 8 | Zmey | 1-2 | 439, 487 |

* *Determine the dragons age at random. Roll 1d6 and consult the dragon entry in the section "All Creatures Great & Small". Treat each age category as a single digit on a d6, low to high.*

## Dragons of the World

A dragon never needs to check morale. However, a dragon always attempt to flee of reduced to 50% of its original hits. A dragon always returns to seek revenge for a loss, this can continue for generations of men. A mother dragon protecting a clutch of eggs fights to the death, such a beast is cunning and terrifying in equal measure.

**Age:** The age of a dragon affects a great many things about the beast: total hits, combat ability, saves, damage done by their breath, etc. For all intents and purposes, a dragon is not subject to death from old age. They simply grow larger and stronger over the centuries. A hatchling dragon may be the size of a small crocodile, yet the most ancient can grow to the size of mountains. The table below explains the differences in the age categories of dragon-kind.

*Age Categories of Dragons & Their Kin*

| **Age** | **Category** | **Hits** | **Attacks** |
|---|---|---|---|
| 0-10 | Hatchling | -5 | Bite -4 |
| 11-50 | Young | -2 | Bite -2/claw -1 |
| 51-200 | Adolescent | - | Bite -1/2 claws |
| 201-500 | Adult | - | Bite/2 claws |
| 501-1000 | Old | +2 | Bite*+2/2 claws +1 |
| 1000+ | Ancient | +5 | Bite*+4/4 claws +2 |

** Bite is capable of swallowing a man sized target whole on a roll of a 15+ (rolled after combat roll determines hit).*

Any dragon which has obtained an age measured across several millennia, becomes largely dormant. Over this vast length of time they grow to nearly unthinkable sizes, while they lay in deep sleep. Such creatures awaken only during catastrophes of earthshaking proportion, and as such have limited use within most games. At their most massive, rules from the entry on the aspidochelone can be used for a dragon's attacks.

**Combat Ability:** A dragon improves in ability and number of attacks as it ages. If an attack listed on the table above has a +n (number), add that number to any combat roll made with that attack.

**Note:** All dragons possess a breath weapon. Breathing fire is the most common, but it is not the only possibility. In most cases, lineage determines what breath weapon a dragon is able to use. A dragon's breath weapon causes all within its area of effect to make a dexterity save or die roll. The table below can create a random breath weapon for a dragon should that prove useful.

### *Dragon's Breath Weapon Traits (1d6 or 1d6x3)*

| **Roll*** | **Shape** | **Type** | **Size** |
|---|---|---|---|
| 1-4 | Cone | Fire/Heat | 5" x 3" per age. |
| 5 | Cloud | Acid/Poison | 3" x 3" per age. |
| 6 | Line | Electrical | 10" x 1" per age. |

* *Roll for each category if desired, ignoring results that do not fit the intended purpose.*

## Greater Wurms

The largest and most powerful of the all dragons fall into the category of greater wurms. These dragons possess four limbs and separate wings. These beasts never stop growing, nor do they die from advanced age.

**Gaasyendietha:** *(Seneca; monstrous; lakes, mountains)* These great wurms are thought to be born from falling stars. They reside in deep mountain pools and lakes. When in flight, such dragons leave a flaming tail behind them. Gaasyendietha fight in normal combat as medium horsemen (armed with swords see age above) and they may only be engaged in mythic combat. The breath weapon of a gaasyendietha is always fire. The burning trail they leave in flight forces a dexterity save or die roll for all who contact it. These creatures both move, fly and swim at the rate of a light horseman. Eight cumulative hits are required to kill these dragons. ***Value:*** 10

**Lōng:** *(Chinese; spirit; any terrain)* A lōng is generally not as malevolent as its western cousins. They are slim, twisting, and serpentine in form, while some bear great wings. Many lōng are capable of speech and 1 in 6 possess all the abilities of a wizard (see "Men of the World" above). In normal combat a lōng fights as an elite footman with their attacks decided by age above (bite and claws as swords) and they may only be engaged in mythic combat. Lōng move and swim as light footmen, most may fly at the rate of light horseman. Many of these dragons are capable of changing their shape at will, and they can mimic almost any living thing. Through the use of this ability, they have a tradition of creating offspring not only with the lineages of men, but with many of the worlds beasts as well. It takes ten cumulative hits to kill a lōng. ***Value:*** 15

**Wurm:** *(German; monstrous; forests, mountains, oceans)* This is the classic dragon of western literature. Massive, fell beasts who feed on anything they can find, especially fear. A wurm fights as armored footmen with their attacks determined by age (bite as great sword and claws as swords) and they may only be engaged in mythic combat. These dragons move as heavy horsemen and fly at the rate of light horsemen. Their breath weapon is generally fire based though this in not the only option. Twelve cumulative hits are needed to fell such a beast and once they reach old age, only magical weapons may harm one. ***Value:*** 15

**Zmey:** *(Slavic; monstrous; forests, mountains, swamps)* These cunning wurms commonly have more then a single head and many are capable of speaking. It is not unknown for one head to disagree with another head and this may be used against the beast. The intelligence of a zmey offers a 1 in 6 chance for the worm to possess all the abilities of a wizard. A zmey fights as one dragon per head (1d3) and each head may have its own breath weapon. They fight as elite footmen (bite as great swords, claws as swords) in normal combat, but may only be engaged in mythic combat. They move at the rate of heavy horsemen and fly as medium horsemen. If a zmey loses a head to violence, it rapidly grows back unless the wurm is quickly felled. Killing a zmey requires a total of fifteen cumulative hits. ***Value:*** 21

## Lesser Wurms

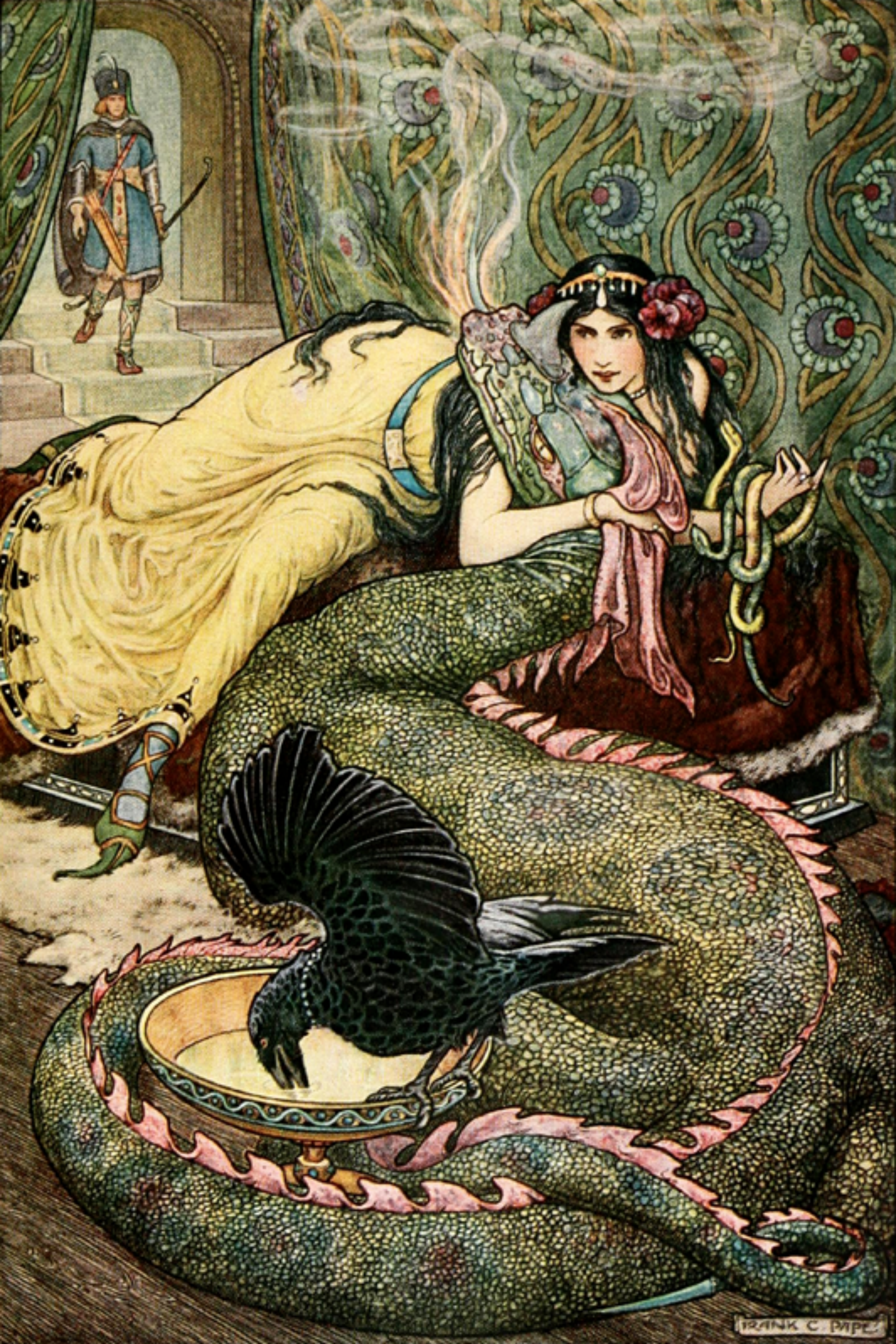
There are many wurms of a greatly reduced stature and level of ability. Many do not display any form of breath weapon and their cunning is often more animal in nature. They are still wurms and all such beasts are both deadly and tricky in equal measure.

**Lindwurm:** *(German; monstrous; any terrain)* Lindwurms are often legless, and sometimes wingless, wurms of the North. These creatures are oddly mutable in visage and even clutch mates may appear completely different. A lindwurm fights in normal combat as a light horseman (bite and claws as swords) with their attacks determined by age. They move at the rate of elite footmen, those with wings fly as light horsemen, and those without wings swim as light horsemen. It takes twelve cumulative hits to kill a lindwurm. ***Value:*** 14

**Ninki Nanka:** *(African; monstrous; lakes, swamps)* Aquatic by nature, the ninki nanka hides within fouled swamps or deep, dark pools. The ninki nanka fights in normal combat as a light footman (bite and claws as swords) but they may only be engaged in mythic combat. They have no breath weapon, instead their bite requires a strength save or die roll. Eight cumulative hits are needed to fell such creatures. ***Value:*** 10

**Sea Serpent:** *(Various; monstrous; oceans)* These wurms are the equal of a wingless lindwurm in most ways. They have no breath weapon instead their bite (treat as great sword) forces a strength save or die roll. A sea serpent causes 3 defense points to all vessels within 24" each turn and it requires twenty cumulative hits to fell such a beast. ***Value:*** 26

**Wyvern:** *(English; monstrous; forests, mountains)* These wurms have but two legs and a giant stinger. They fight in normal combat as two heavy horsemen (bite as great sword or claws as swords) but they may only be engaged in mythic combat. A wyvern moves on land and swims at the rate of an armored footman, but they fly at the rate of light horsemen. A target hit by their bite must make a dexterity save or die roll to avoid being stung. Eight cumulative hits kills one. ***Value:*** 11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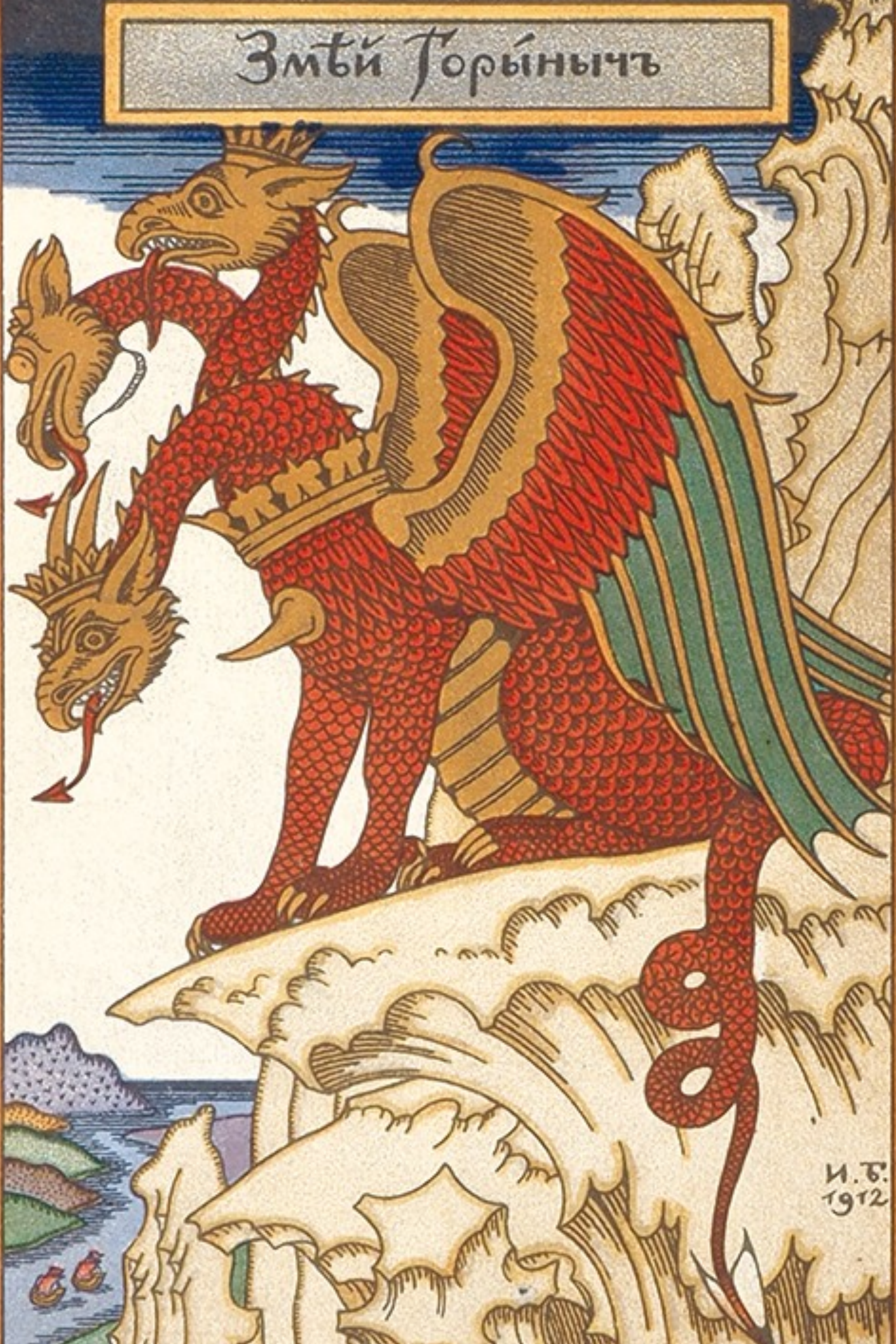
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## Animated Objects of the World

An animated object never fails morale checks. Such a creature fights through injury, maiming, etc without notice. As such, an animated object never suffers hit penalty, from any source. Being such objects are not living in most cases; they do not breath nor eat; they cannot be poisoned; charmed or otherwise influenced by magic of a mental nature; nor does age ever diminish their abilities, so long as the materials they are constructed from do not deteriorate.

**Combat Ability:** As noted in previous sections. An animated objects size has a direct affect on their abilities. Smaller objects can fly, and larger ones may be capable damaging a structure. The effects of this variation in size are seen in the table below.

*Object Size & Advantage*

| Size (lb.) | Combat Rolls | Special Qualities |
|---|---|---|
| 0-10 | -1 | Flight at 4x movement rate. |
| 11-75 | - | Flight at double movement rate. |
| 76-250 | - | None |
| 251-750 | +1 | Ignore 1 hit per turn. |
| 750-2000 | +2 | Ignore 2 hits per turn. |
| 2001+ | +4 | Ignore 4 hits per turn. Catapult* |

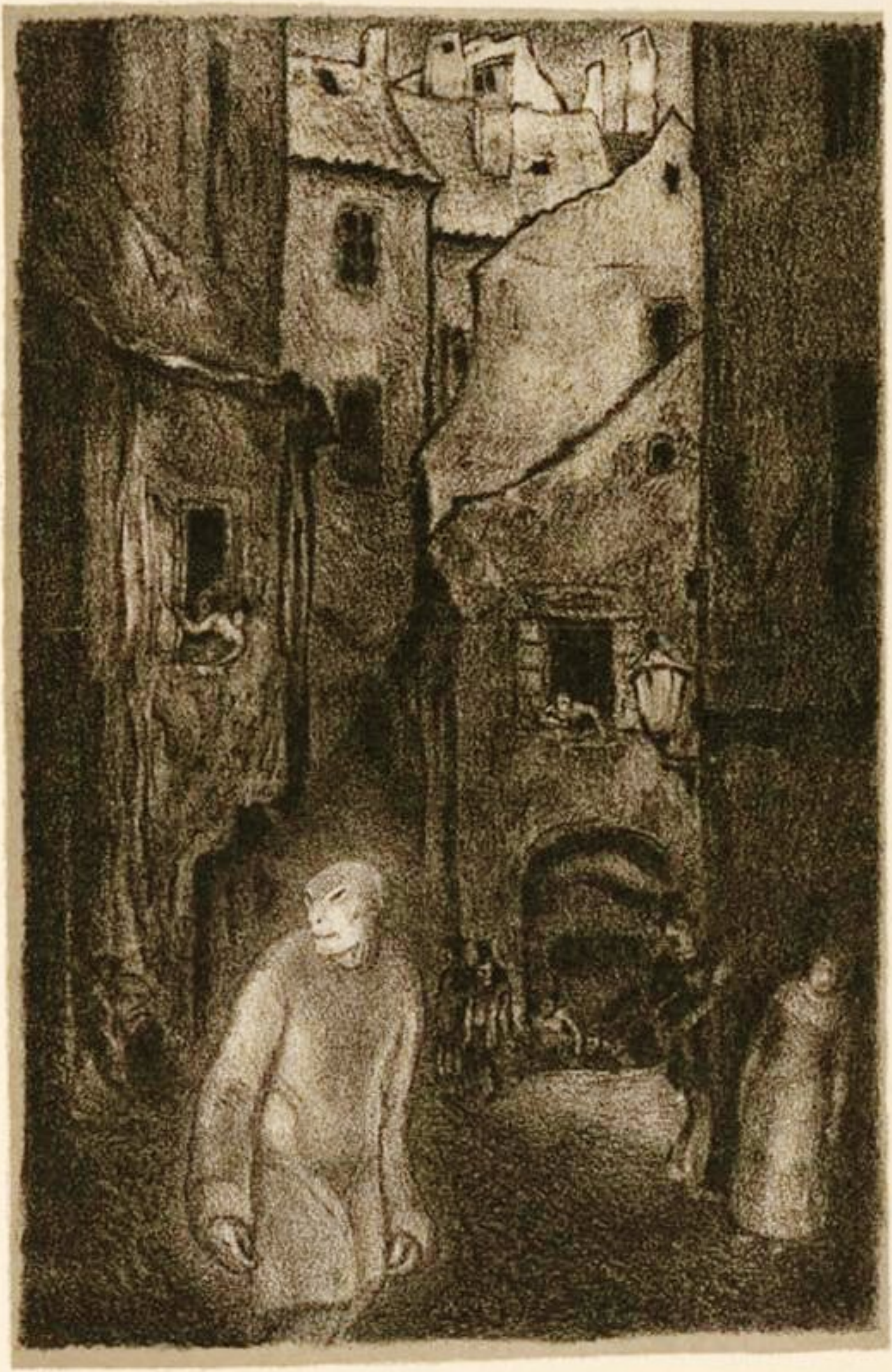
* *A very large animated object is capable of hurling other large objects, thus acting as a catapult.*

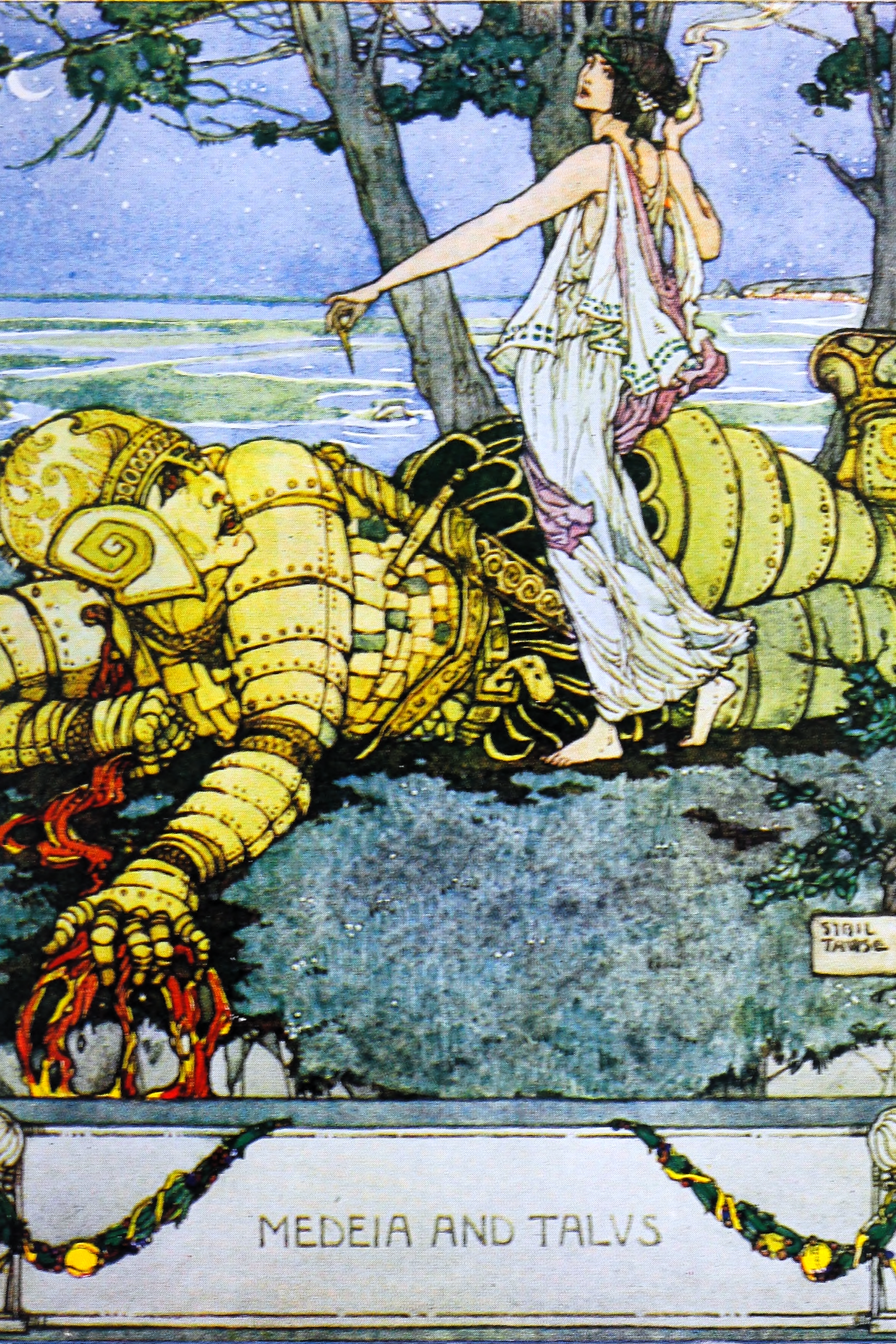
## Magical Animations

The most common form of animated object is one that has been affected by powerful magic, such as possession. Magical animations have no limit on how long they remain active, but they can be affected by prolonged exposure to the effects of common men.

**Golem:** *(Hebrew; monstrous; any terrain)* These animations are formed of clay and given life through great magic. They are generally sent to extract vengeance upon the creators foes. A golem fights in normal combat as four heavy horsemen (fists as spiked maces) and their attacks force their target's to make a strength save or die roll on a hit. A golem moves as an armored footman no matter the burden carried. The limited intelligence of a golem requires they be directly commanded. However, each kill a golem makes offers a cumulative 1% chance of the golem breaking free from their controller and embarking a rampage against all they see. Magic is ineffective against a golem and 20 defense points of damage must be done to one by way of siege level weaponry. ***Value:*** 30

**Possession:** *(Various; spirit; any terrain)* A possessed item is affected by its size more then others. Small items have one hit and they fight in normal combat as light footmen (use a weapon that seems similar to the item). Medium items require three cumulative hits to stop, and they fight in normal combat as armored footmen. Large items require a total of six cumulative hits to stop, and fight in normal combat as elite footmen. Massive items require nine cumulative hits to stop, they fight as two animated objects or two medium horsemen in normal combat. All animated objects move at the rate of armored footmen. Most animated objects do not possess the dexterity to throw missiles. ***Value:*** varies

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MEDEIA AND TALVS

## Mechanical Animations

There exist rare animations that are of a mechanical nature and thus use no magic or sorcery to function. Such animations are the work of a mad genius or a clever low men. The main limitation of a mechanical animation is the length of time that it may operate before becoming inert. All such animations can maintain operation for a number of turns equal to the result of a 1d10, after which they cease to function until rewound. It should also be stated that, being mechanical in nature, such animations cannot heal from damage done to them. Instead, a mechanical animation requires repair if damaged, and all such repairs must usually be performed by the original creator.

Mechanical animations have no mind and are not intelligent. These creations operate solely from a set of previously decided actions, and they may not undertake an action they have not been previously constructed to perform. There is no exception to this rule.

**Automatons:** *(Various; mundane; any terrain)* These complex mechanical contraptions imitate the movements of living things but are not alive. These animated objects are usually part of a large installation which also provides the motive force and often the arena in which they move. An automaton has the basic statistics of all animated objects, as well as those of a possessed object (above). An automaton is only able to take a small number of actions (1d3, actions determined by the referee). Additionally, the actions of an automaton are stiff and predictable. Each time the automaton tries an action it has taken previously against the same target, a cumulative 1 point penalty is added. It is possible for a cunning magic-user or sneak-thief to discern how to rewind such automatons, but only if the character succeeds at an intelligence check to do so. ***Value:*** varies

## Walking Corpses of the World

All forms of walking corpse are unshakable and never need to check morale. They cannot be affected by any form of magic that targets the mind, including illusions. They are unaffected by lack of air, they do not sleep, and are immune to disease or poison.

**Note:** A walking corpse does not need to be of a human or similar creature. All manner of beast or animal can be used to create a walking corpse. Any creature used as a walking corpse has hits equal to life, and such creations use the natural attacks the beast had in life (such as claws or a bite, etc.), though any special attacks or abilities are not retained.
The odds are even that a walking corpse is not halted by an attack which reduces its hits to 0, instead fighting in a diminished capacity due to "hit penalty". A natural 20, or a "called shot" (to the head) made at a penalty of 4 to the combat roll, removes any chance of a walking corpse not being felled in such circumstances.

### Animated Bodies

These walking corpses are given a false life through the spells of necromancers, the magic of strange items, or the will of the spirit who once resided in the body.

**Draugr:** *(Scandinavian; spirit; tombs)* The blackened, boated bodies of the draugr are left to guard important tombs. They fight in normal combat as two elite footmen (armed as they wish) and they may only be engaged in mythic combat. The draugr move and burrow as armored footmen. Once per day a draugr may use the Gigantism spell on themselves (no roll). It takes three cumulative hits to stop a draugr. ***Value:*** 6

**Orek:** *(Turkic; monstrous; any terrain)* These mindless corpses are animated through magic to perpetually fight in the service of the creature who created them. An orek fights as a heavy footman (armed as they are equipped) and they move as heavy footmen. ***Value:*** 2

## Diseased Dead

Some walking corpses are the product of disease. With such creatures it is the infection that provides some measure of life, or undeath as it may be.

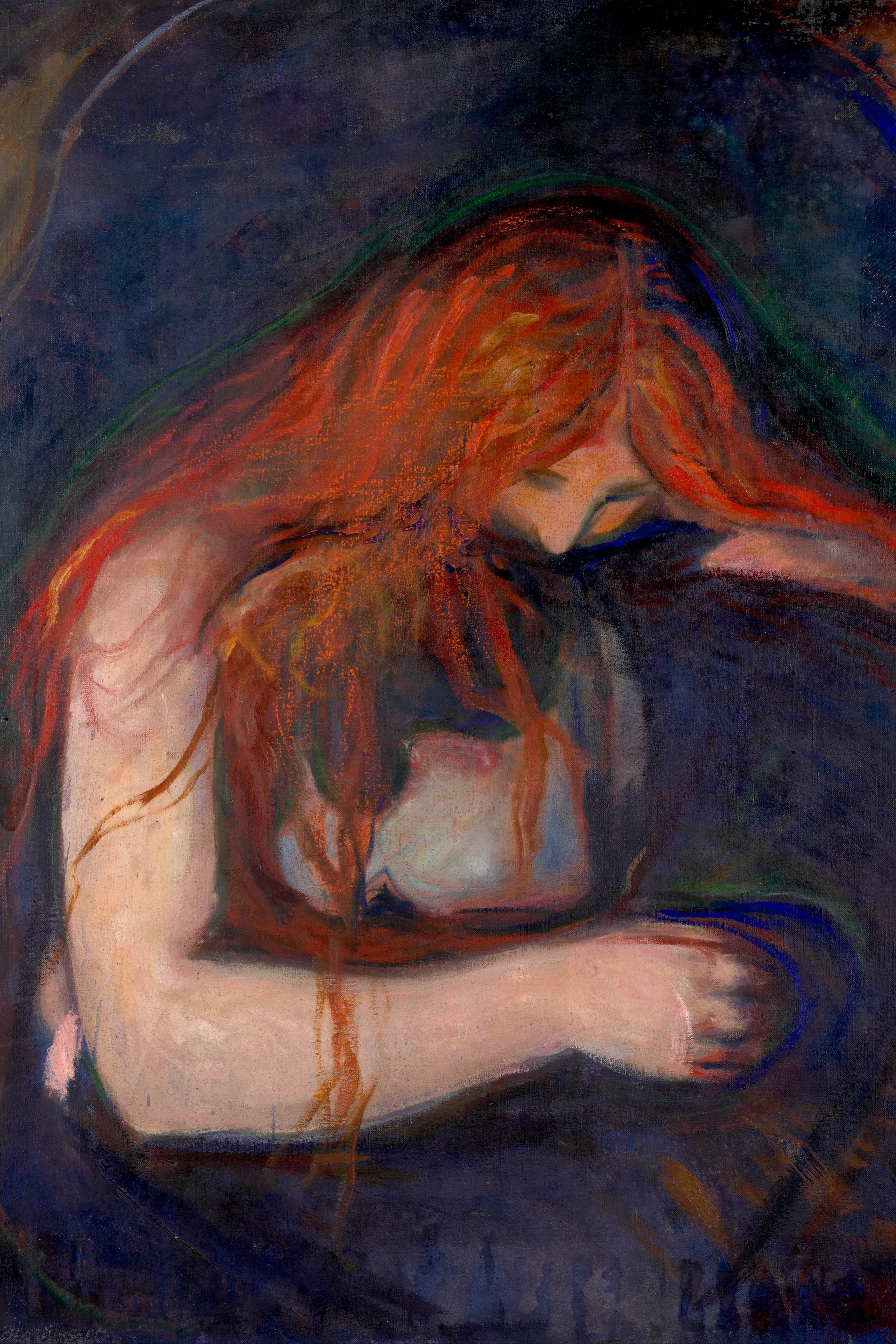
**Nosferatu or Vampyre:** *(Romanian; spirit; any terrain)* This fell spirit is tied to its body by way of a disease which causes a deep hunger for the blood of men and women. So long as they feed, they look and act as they did in life. A vampyre fights as four elite footmen and they may only be engaged in mythic combat. A vampire my spend a turn feeding on the blood of an incapacitated mortal to regain a single point of hit penalty, this causes the creature being fed from to be permanently drained 1 level. Any creature that is drained of all their levels in this way becomes infected with the disease and rises the following evening. Four simultaneous hits from a magical or silver weapon are required to stop a vampyre. Unless staked through the heart, this simply forces a vampyre into a gaseous state as they flee to their coffins.

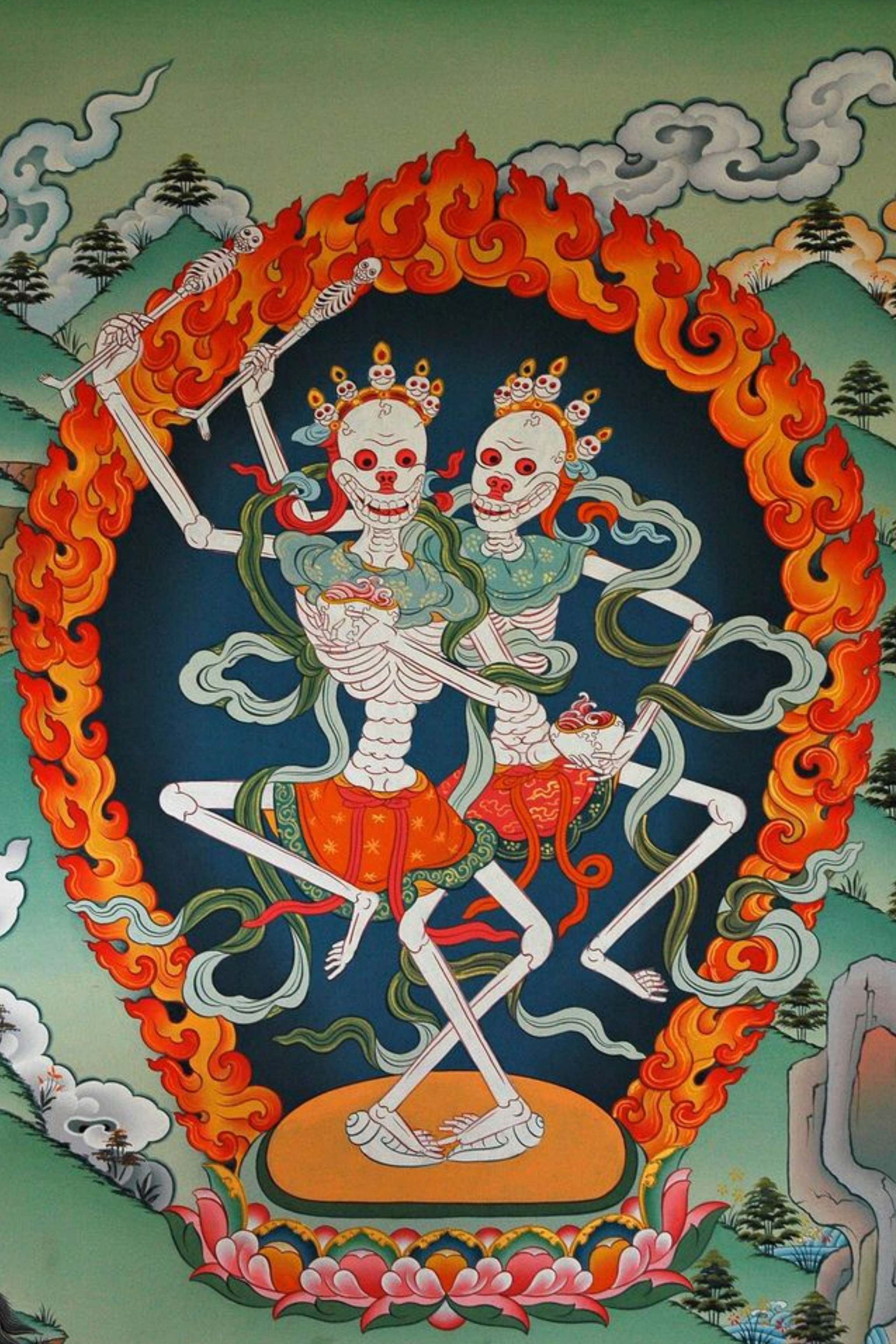
These creatures may become gaseous, or a swarm of bats; or they may assume the form of a large wolf; all at will. They may also call a swarm of bats or a pack of wolves (2d6 in number), who arrive in 3 turns. A vampire is able to cast the Charm spell by simply looking in a creatures eyes. To kill a nosferatu or vampyre permanently, one must immerse them in fresh water, expose them to the sun's light, or drive a wooden stake through their heart. ***Value:*** 20+

***Vampirism:*** The disease which turns men and women into the creatures known as nosferatu, or vampyres, affects common men and women only. Most common men simply gain the traits described above (see Nosferatu or Vampyre) and lose the abilities they had in life, though not their knowledge. In the case of a character or villain however, the vampyre retains all it was capable of in life, including the ability to cast spells. A character who is infected and becomes a full vampyre should be given to the referee, or used as a villain for times when the character's player is the acting referee.

In such instances as character or villainous vampires, there are a few changes. First, hits become simultaneous and if already so, four is added to their total. Second, all the abilities listed in the vampyre entry are gained and all previous abilities are retained. Third, the vampyre must drain at least a single level each day and failing to do so causes a vampyre to become more deathly in appearance. If they have note drained a level in as many days as their constitution score, the become inert until blood is placed in their mouths. Lastly, a vampyre is ageless. If they feed regularly, these spirits remain vital and youthful for centuries if not millennia.

**Zombi, Contagion:** *(Various; mundane; any terrain)* Disease alone is responsible for these mindless walking corpses. There is no magic to wane under the influence of common men, nor magical disease which binds them to the Otherworld. These creatures fight as light footmen (bite or claws as daggers) and move as armored footmen. Any creature hit or killed by a contagion zombie must make a constitution save or be infected with the disease. An infected creature invariably dies in a few days (1d4) and returns as a contagion zombi. Two cumulative hits are required to kill such a creature. ***Value:*** 5





***Animated Objects & Walking Corpses:*** These creatures are not commonly found "wandering" about. Such beings are most often animated by a spirit, or wizard, as needed. Among these two groups, the only creatures that may be found wandering about are the golem (animated object) and contagion zombi (walking corpse). Even those should not be common.

***Automatons:*** Automatons may be used as a form of trap in situations where a more mundane one may have existed. This is the most common use of such creations, as the complexity of the automaton prohibits their use outside of a dedicated and costly installation. For these reasons, it is more likely to see automatons used in place of traps, not randomly placed.

### *Greater Spirits of the Otherworld (1d10)*

| Roll | Creature | Average # | Pages |
|---|---|---|---|
| 1 | Angel (deva) | 1 | 454, 488 |
| 2 | Archura | 1 | 455, 488 |
| 3 | Asura (demon) | 1 | 455, 488 |
| 4 | Baku | 1 | 455, 488 |
| 5 | Elementals | 1 | 456, 488 |
| 6 | Jinn | 1 | 457, 488 |
| 7 | Leshiye | 1 or family | 458, 488 |
| 8 | Nāgā | 1 or clutch | 458, 489 |
| 9 | Qilin | 1-2 | 458, 489 |
| 10 | Tuatha Dē | 1-2 or a clan | 459, 489 |

## Spirits of the Otherworld

These creatures inhabit the Otherworld, whether the border realms or even deeper regions. Greater and lesser spirits cannot be permanently killed within the mortal realms. Thus a spirit never needs to make a morale check. A spirit leaves the field if victory seems impossible. Spirits commonly have simultaneous hits, making them substantially more difficult to best in an outright fight.

### Greater Spirits

A greater spirit is generally one of the more powerful beings represented within the game. Greater spirits are usually able to travel through the various realms of their own power, though manifesting on the mortal realms can be difficult. If a greater spirit's manifested form is killed within the mortal realms, it cannot return for a year and a day. A greater spirit may cast the spell possession at will.

**Angel, Deva, or Malăk:** *(Various; spirit; any terrain)* These shinning, many-winged spirits don halos of sunlight and swords of flame. All spirits of this type fight as two greater spirits, or twenty elite footmen (armed with swords and bows). They are immune to all forms of magic, save a miracle, and they may only be engaged in mythic combat. In addition, a magic weapon is required to harm such a spirit. They move as light horsemen and fly at twice the rate of a light horseman. At will, these beings may radiate true sunlight in a 12" radius. All angels, deva and malăk may use spontaneous magic as if 10th level. The arrows from their bows dispel any magic currently affecting a target, and their swords cause those hit to make a wisdom save or die roll. Ten simultaneous hits are required to destroy an angels mortal form. ***Value:*** 30

**Archura:** *(Turkic; spirit; forests, lakes)* These spirits usually take the form of peasant men with hair of grass and glowing eyes. Though not wholly evil, the archura is known to steal women-folk whom they are said to tickle to death (seriously). An archura fights as two light footman (fists as spiked maces) in normal combat and they may only be engaged in mythic combat. These spirits may cast the spells Gigantism and Shapechange at will (no roll), as well as being able to use spontaneous magic at 5th level in ability. Four simultaneous hits are required to destroy their mortal body. ***Value:*** 15

**Asura or Demon:** *(Various; spirits; any terrain)* These spirits are not purely malevolent, though chaos and strife follow them wherever they tread. Most are foul beasts born of brimstone and fire, bearing horn and claw, yet some are beautiful. A demon fights in normal combat as ten men (armed however they please) and they may only be engaged in mythic combat. They move at the rate of heavy footmen and 2 in 6 can fly at the rate of a medium horseman. These beasts are immune to fire, magic and magic weapons are required to cause one harm. All asura and demons can use spontaneous magic at the 5th level of ability. Ten simultaneous hits are required to destroy the mortal body of such a spirit. ***Value:*** 23

**Baku:** *(Japanese; spirit; any terrain)* These spirits resemble a tiger with an elephants head and they are known to consume nightmares. A baku does not fight, instead becoming smoke at will. They may not be harmed by magic and may only be engaged in mythic combat. All baku use spontaneous magic as 10th level casters as well as the Dreaming spell. Furthermore, a baku may turn spirits as a 10th level common man. They move and fly at the rate of light horsemen. Ten simultaneous hits are needed to destroy their mortal form. ***Value:*** 25

**Elemental:** *(Various; spirit; any terrain)* Such spirits are the forces of nature personified and given a will. An air elemental seems a storm with an intent; an earth elemental seems as if a moving hill; a fire elemental seems a hateful inferno; and a water elemental seems as willful waves. An elemental fights as two greater spirits, or ten elite footmen (armed with flails) in normal combat. Each elemental uses spontaneous magic at the 10th level of ability, but may only conjure an effect which directly relates to their element (air elementals causing massive storms, earth elementals causing large earthquakes, fire elementals conjuring walls of fire, and water elementals causing a tsunami, etc). Ten simultaneous hits are required to destroy the mortal form of the spirit which animates an elemental and only magical weapons may cause them harm. Each of the four varieties has additional abilities covered below. ***Value:*** 23

- An air elemental flies at twice the rate of a light horseman and they may throw man-sized targets great distances. This results in a dexterity save or die roll.
- Earth elementals cause 10 damage points per turn to any structure within 3". They may hurl boulders as if two trebuchets. They move or burrow through solid earth or rock as armored footmen and may walk across the floor of lakes or oceans at the same rate.
- Fire elementals ignite anything within 3", including items which are not terribly flammable, causing a dexterity save or die roll for those it engulfs. A fire elemental moves as a light horseman and may jump their total move each turn.
- A water elemental my capsize a ship in 2 turns and smash one to splinters in 10. A water elemental swims at the rate of a light horseman and they may move a short bit onto the land at the rate of armored footmen. Water elementals who succeed at grappling an air breathing creature cause that creature to make a save or die roll each turn.

**Jinn:** *(Arabian; spirit; any terrain)* Some galavant among the mortals, some are beings of air and fire, others feast upon the corpses of men but all are loosely led by the being known as Shaitan. A jinn may only be engaged in mythic combat. All jinn may use spontaneous magic at a level equal to half their value (level 10 maximum), and a magic weapon is required to harm one. Most jinn are able to hurl boulders like a catapult. There are four types of jinn outlined below.

- *Ghul:* These fell spirits feed on the corpses of the dead. A ghul may change their shape into all manner of mundane animals which they use to lure their prey. A ghul fights as four elite footmen (armed as they desire) and move as an armored footman. Four simultaneous hits are required to destroy the mortal form of a ghul. ***Value:*** 13
- *Ifrit:* These beasts dwell within the City of Brass. An ifrit fights in normal combat as six elite footmen (armed as they desire) and they move as heavy footmen. An ifrit may also fly at the rate of a medium horseman. They may assume the form of almost anything at will, living or inert. Six simultaneous hits are required to destroy the mortal form of an ifrit. ***Value:*** 20
- *Jann:* These are the most common jinn. A jann fights in normal combat as two elite footmen, moving as one as well. Three simultaneous hits are required to destroy the mortal form of a jann. ***Value:*** 13
- *Marid:* These giant spirits are the greatest of the jinn. A marid fights in normal combat as ten elite footmen (armed as they desire), while moving as an elite footman and flying as a light horsemen. The weapons of a marid force a strength save or die roll on a successful hit. A marid may hurl boulders as a trebuchet and they can deal damage to structures as a giant. Ten simultaneous hits are required to destroy a marid's mortal form. ***Value:*** 26

**Leshiye:** *(Slavic; spirit; forests)* These tree-like giant spirits are known for kidnapping children and leaving changelings in their place. A leshiye can assume any shape and they can alter their size at will. Such spirits fight as two greater spirits or twelve armored footmen in normal combat (armed with flails). These spirits may throw boulders is if by trebuchet and they damage structures as if giants. Ten simultaneous hits are needed to destroy the leshiye's mortal body. ***Value:*** 18

**Nāgā:** *(Hindu; spirit; any terrain)* These snake-like spirits are the persecutors of all things. However, not all such creatures are malevolent and some are seen as simple nature spirits. A nāgā fights in normal combat as four armored footmen and they can only be engaged in mythic combat. All nāgā can alter their shape by adding man-like traits to their serpent bodies. The bite of these creatures forces a constitution save or die roll due to their envenomed fangs. Additionally, 2 in 6 have the abilities of a wizard (see "Men of the World" above). Six simultaneous hits are required to destroy the mortal form of a nāgā. ***Value:*** 17

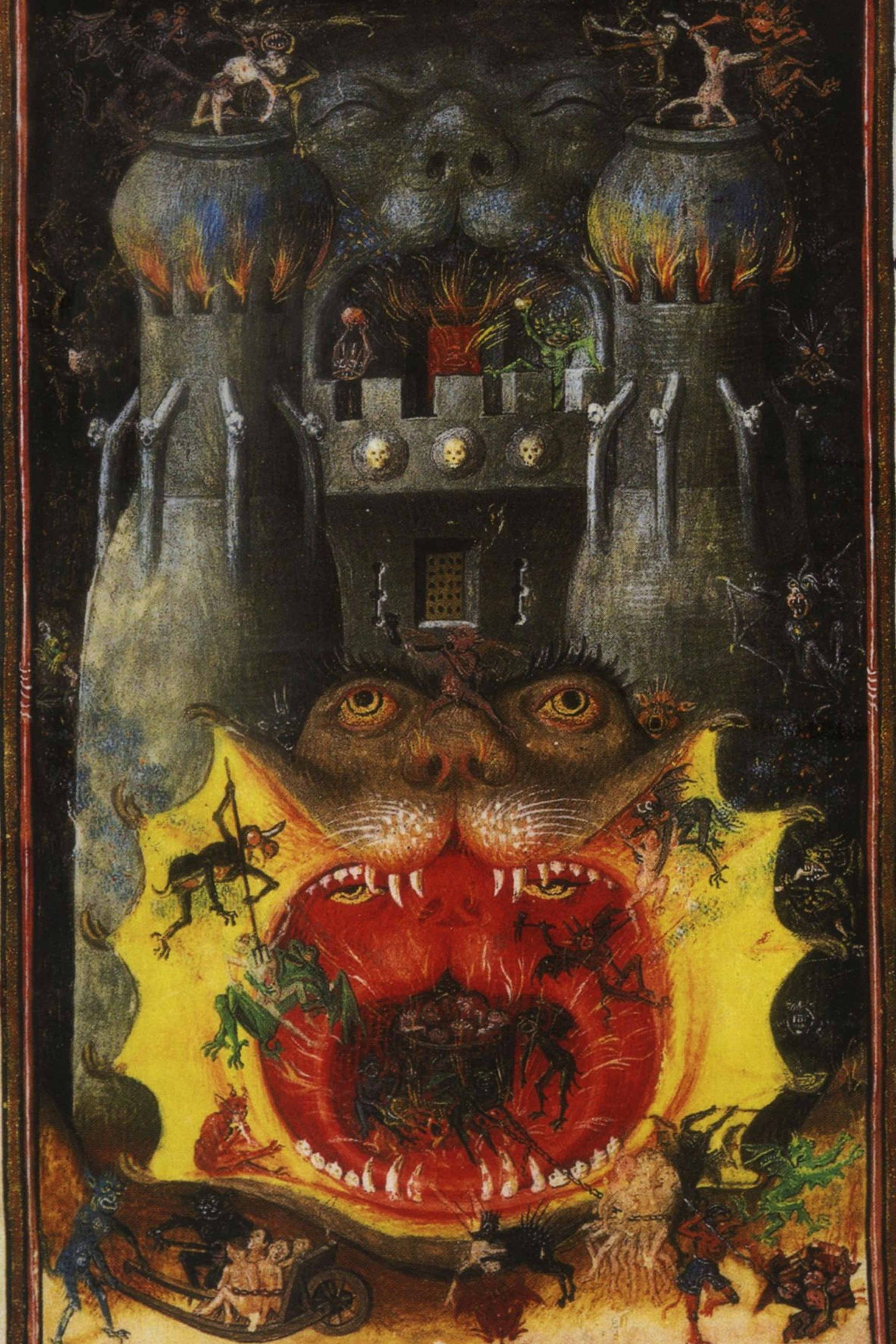
**Qilin:** *(Chinese; spirit; any terrain)* These spirits appear to be the union of a horse and a dragon. Benevolent and powerful, a qilin has little concern for the affairs of men. They are seen as a powerful symbol of luck. Such creatures fight in normal combat as eight medium horsemen (gore as spear and trample as flail) but they may only be engaged in mythic combat. They move as light horsemen and may fly at twice the rate of a light horseman. Qilin may use spontaneous magic as though they were 10th level, and they all possess the abilities of a wizard. It takes ten simultaneous hits to destroy the mortal form of a qilin and a magical weapon is required to harm one. ***Value:*** 21

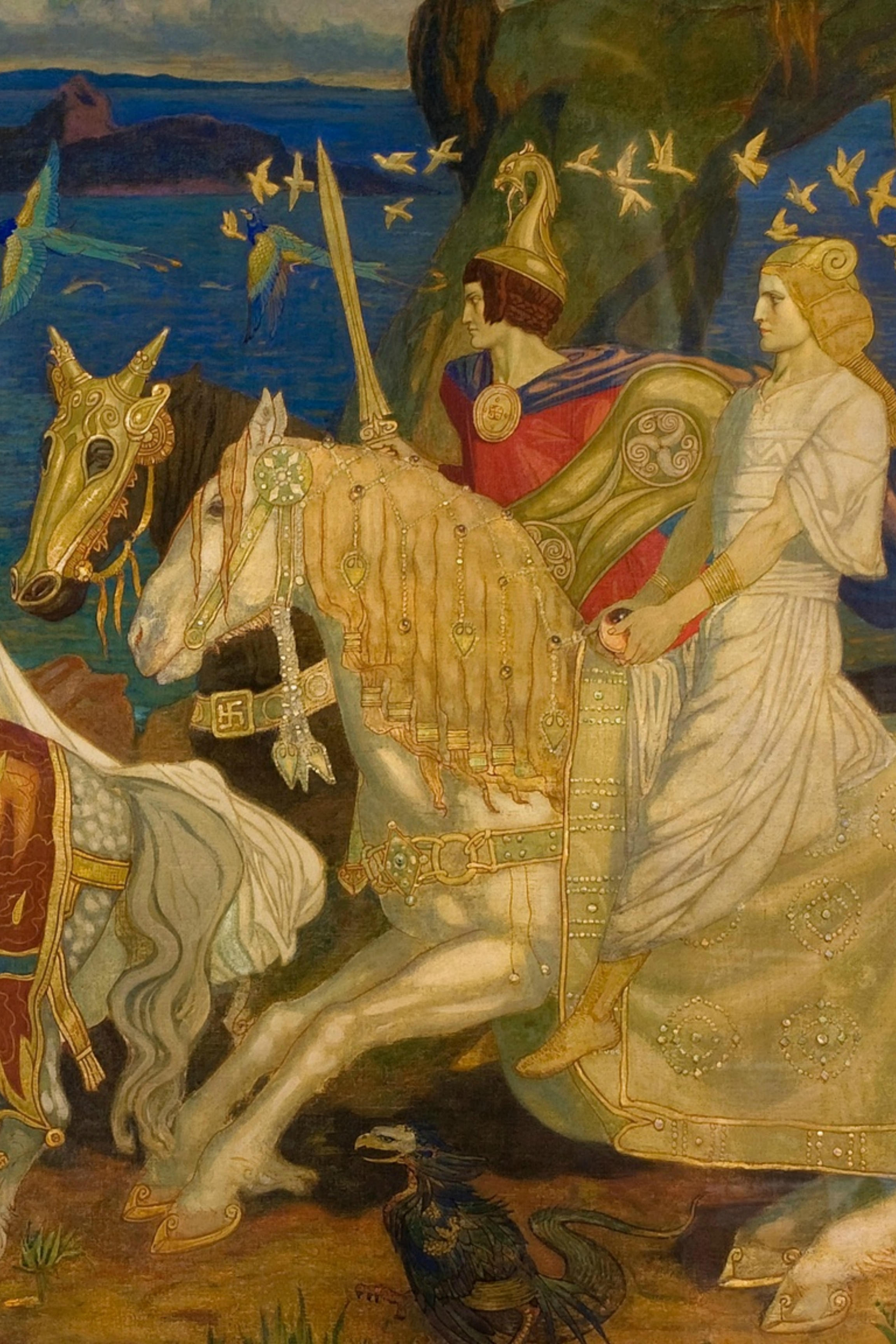
**Tuatha De or Tylwyth Teg:** *(Irish, Welsh; spirit; forests)* These greater spirits are the progenitors of perhaps the longest continual lineage of high men. They are a regal, elegant folk of stunning beauty who guard the borders of the Otherworld from the threats of either world. Some don shimmering mail and swords of sunlight to battle the ancient evils. Such spirits fight as two greater spirits or twenty elite footmen (armed with swords and bows) in normal combat. The attacks from these spirits force dexterity save or die rolls. Both types of spirit possess the abilities of a high man as well as those of a wizard, and each may use spontaneous magic at the 10th level of ability. These spirits do not have the usual wait time if they are killed in the mortal realms, and they may return as they wish. It take twelve simultaneous hits to destroy the mortal form of such a spirit and a magical weapon is needed to cause one harm. ***Value:*** 33

**Valkyrja:** *(Scandinavian; spirit; any terrain)* These spirits are who ferry the dead across the veil. They appear as beautiful maidens in full battle-dress, some of whom are winged. They ride great eight-legged horses who are the children of Ódinn's horse Sleipnir. The valkyrja fight in normal combat as ten light horsemen (armed with spears and swords) and they may only be engaged in mythic combat. They move at the rate of light horsemen and fly at twice that rate. Their spears and swords may cast the Lightning spell on successful hit. Each shield of a valkyrja protects as a whole shield wall, offering cover for their controlled area (1" radius). They may also summon an ever growing conspiracy of ravens, the longer they concentrate, the larger the conspiracy. To fetch a deceased spirit, a valkyrja may cross into the mortal realms and back as often as they need. Eight simultaneous hits are required to destroy such a spirits mortal form. ***Value:*** 25

### *Lesser Spirits of the Otherworld (2d20)*

| **Roll** | **Creature** | **Average #** | **Pages** |
|---|---|---|---|
| 2 | Anchimayen | 1-3 | 341, 489 |
| 3 | Asrai | 1 or family | 341, 489 |
| 4 | Bānānach | 1 or a unit | 342, 489 |
| 5 | Barghest | Pack (6-13) | 303, 484 |
| 6 | Baykok | 1-6 | 342, 489 |
| 7 | Bean sí | 1 | 342, 489 |
| 8 | Brownie (hob) | 1 or family | 343, 489 |
| 9 | Canotila (dryad) | 1 or family | 343, 489 |
| 10 | Cat sīth | 1 | 304, 484 |
| 11 | Cherufe | family or clan | 344, 489 |
| 12 | Clobhair-ceann | 1 or clan | 344, 489 |
| 13 | Con-tinh | 1 | 344, 489 |
| 14 | Fear dearg | 1-3 | 345, 489 |
| 15 | Feng | Swarm | 345, 489 |
| 16 | Gāst | 1 (varies) | 345, 489 |
| 17 | Gengånger | 1 (varies) | 346, 489 |
| 18 | Hætæ (xiezhi) | 1 or 2 | 305, 484 |
| 19 | Hellhound | 1 or pack (6) | 305, 484 |
| 20 | Iara (näck) | 1-2 or clan | 346, 490 |
| 21 | Irshi | 1-4 or clan | 347, 490 |





*Lesser Spirits of the Otherworld, Continued (2d20)*

| **Roll** | **Creature** | **Average #** | **Pages** |
|---|---|---|---|
| 22 | Jack-o-lantern | 1-5 | 470, 490 |
| 23 | Kappa | 1 | 470, 490 |
| 24 | Kelpie | 1 or sm. herd | 410, 484 |
| 25 | Korrigan | Family or clan | 471, 490 |
| 26 | Lamassu | 1 or 2 | 415, 485 |
| 27 | Little folk | Family or clan | 471, 490 |
| 28 | Mogwai | 1 or swarm | 472, 490 |
| 29 | Nat | 1 (varies) | 472, 490 |
| 30 | Nosferatu | 1 or clan (13) | 449, 488 |
| 31 | Nuckelavee | 1 or sm. herd | 473, 490 |
| 32 | Nýmphē (vila) | 1 or clan (7) | 473, 490 |
| 33 | Pûca | 1 or family | 473, 490 |
| 34 | Rusalka | 1 | 474, 490 |
| 35 | Sirin | 1 or sm. flock | 474, 490 |
| 36 | Sluagh | Swarm | 474, 490 |
| 37 | Spöke | 1 (varies) | 475, 490 |
| 38 | Vodyanoy | 1 or 1-3 | 476, 490 |
| 39 | Wekufe | Varies | 476, 490 |
| 40 | Woodwose | 1 or family | 476, 490 |

## Lesser Spirits

There are countless spirits who inhabit the Otherworld. Many are of little consequence, though some are more then a mild nuisance when they are allowed to act upon the mortal realms. Such lesser spirits usually have no way to travel between the realms, nor are they able to possess the body of another.

Some lesser spirits may be beseeched, or tricked, into aiding another character or creature. The conditions of such aid, if available, is detailed in the creatures description. Spirits who are mistreated often pervert requests for aid in the effort to harm those who mistreat them.

**Anchimayen:** *(Mapuche; spirit; forests, mountains, swamps)* A spirit strongly tied to sorcery, the anchimayen are thought to be the spirits of sacrificed children. Such spirits fight as two light footmen (bite as dagger) in normal combat and they move as light footmen. These spirits may become a ball of lightning at will. When in such a form the attack as if they cast the Lightning spell and they fly at the speed of an air elemental. When casting Lightning, an anchimayen vanishes from the field and return next turn somewhere within 24". It takes three cumulative hits to destroy the mortal form of these spirits and a magical weapon is required to harm one. These spirits are susceptible to the tame spell, though they remain tame for only a month. ***Morale:*** 10, ***Value:*** 5

**Asrai:** *(English; spirit; oceans)* These small, peaceful water spirits appear to be beautiful women or children, however sunlight causes them to rapidly melt into pools of water. The asrai do not fight, yet they may only be engaged in mythic combat. Furthermore, each asrai may use spontaneous magic as if 2nd level. If captured, an asrai offers to perform a minor feat of magic if it ensures their release. ***Value:*** 3

**Bánánach or Umbra:** *(Greek, Irish; spirit; any terrain)* The shadowy, wrathful spirits of dead soldiers. In normal combat they fight as two elite footmen (fists as maces) and move as heavy footmen. A magic weapon is required to harm one and they are invisible until they attack. Anyone who sees such a spirit must make a wisdom save or flee in terror. Furthermore, any creature of less the five hits who engages one in single combat must make a wisdom save or die roll to avoid dying of fright. Such spirits may only be engaged in mythic combat and five simultaneous hits are required to destroy their mortal form. ***Morale:*** 10, ***Value:*** 18

**Baykok:** *(Ojibway; spirit; forests, mountains)* The baykok is a hunter of great warriors. These skeletal forest spirits search for the strongest warriors to hunt like animals. A baykok is always invisible and, unless a creature can perceive invisible things, the baykok gains a bonus of 2 on all combat rolls because of this ability. They fight in normal combat as four elite footmen (armed with bows and maces) and they may only be engaged in mythic combat. The mace of a baykok causes paralysis on a hit if the target fails a strength save. It will take five simultaneous hits to destroy the mortal form of such a spirit. ***Value:*** 16

**Bean Sí:** *(Irish; spirit; any terrain except oceans)* These lonely and mournful lady-spirits often wear red or green. A bean sí does not fight and may only be engaged in mythic combat. A magical weapon is required to harm one and magic has even odds to fail when used against one. The keening, or wail, of such a spirit causes all who hear it to make a wisdom save or die roll. Those killed by the roll do not die instantly, rather a random incident kills them within 10 minutes. It takes five simultaneous hits to destroy one's mortal form. ***Value:*** 15

**Brownie, Domovoi, Hob, & Mare:** *(Various; spirit; any)*
All such spirits are dwarfish in stature, with some being hairy yet others both old and childlike. These creatures are known to inhabit the homes of people, performing work if properly appeased. If treated disrespectfully, some become mares who torment the inhabitants. This group of spirits fight as light footmen (armed with daggers or hammers equal to maces) and move as armored footmen, but may only be engaged in mythic combat. They are naturally invisible but may be seen if they so desire, and they must become visible in order to attack other creatures. It is of note that these spirits are impossible to surprise. All of these creatures may use spontaneous magic at 2nd level ability. If small meals and treats are left for a brownie, domovoi, or hobs, they perform the work of a dozen men (be it cleaning, crafts, husbandry, etc.) in the span of a night. If such spirits are not appeased as such, for the span of a year and a day, they become mares.

A mare may cast dream as if 10th level, though a mare only creates nightmares. The target of a mare's dream spell is not be able to get any rest if they fail a wisdom save while sleeping in the house inhabited by the mare. If this continues for one month, the target dies. ***Morale:*** 2, ***Value:*** 8

**Canotila, Dryad, or Skogsrå:** *(Various; spirits; forests, lakes)*
These beautiful spirits of nature inhabit primeval forests and locations of great natural splendor. Such spirits are commonly linked to the place they dwell and its destruction is shared by the spirit. They are not the sort to fight but may only be engaged in mythic combat. They move or swim at the rate of elite footmen. To harm one, a magical weapon must be used. Each may use spontaneous magic at 3rd level ability and any charm effects are permanent on a failed save (though they can be dispelled). ***Value:*** 4

**Cherufe:** *(Chilean; spirit; volcanoes)* These malevolent spirits live within volcanoes demanding sacrifice to prevent eruptions. They each fight as two lesser spirits or as six elite footmen in normal combat. They may only be engaged in mythic combat and magic weapons are needed to harm one. Such spirits are not affected by any form of fire or heat and any metal or wood weapon that strikes one melts, or burns, automatically becoming useless. Three simultaneous hits are needed to destroy the mortal form of a cherufe. ***Morale:*** 10, ***Value:*** 11

**Clobhair-Ceann or Lūchorpāin:** *(Irish; spirit; forest, lakes)* These diminutive decedents of the Tuatha Dē and cousins of the hobs are miserly but often helpful spirits. The clobhair-ceann is a rowdy and violent creature and is the result of the lūchorpāin drinking too much alcohol. The lūchorpāin does not fight, but the clobhair-ceann fights as two light footmen (armed as desired) in normal combat and they both move as heavy footmen. They may become invisible at will and use spontaneous magic at 2nd level of ability. They may only be harmed by magic weapons. If captured, a lūchorpāin offers to reveal the location of its personal treasure if freed. ***Value:*** 5

**Con-Tinh:** *(Vietnamese; spirit; foothills, plains)* These spirits hide behind illusions of beauty, luring prey near their trees to be used as food. All carry a basket of fruit and are followed by two birds. They do not fight, but they move as elite footmen and must be engaged in mythic combat. Their laugh has the effect of a confusion spell cast at 5th level and they may cast possession (1/day) or tame (small birds only). Touching the fruit they carry or that of their tree causes a constitution save or die roll. Six simultaneous hits are required to destroy one's mortal form. Destroying their tree kills the con-tinh instantly. ***Morale:*** 5, ***Value:*** 18

**Fear Dearg, Powrie, or Redcap:** *(Various; spirit; forests)* These foul-tempered and dwarfish spirits don caps soaked in the blood of their victims. All such spirits fight as two lesser spirits, or as four light footmen (armed with cudgels and shod shoes, both equal to maces) in normal combat. They may only be engaged in mythic combat and even then a magical weapon is needed to harm one. They move as light footmen, or 3" faster then anyone they are chasing (whichever is greater). If such a spirit should allow the blood on its cap to dry out, the mortal form of the spirit is destroyed. This fact may be used to bribe the spirit into performing a mugging or murder. Once per day, these spirits may cast the Strength spell (no roll required). Three simultaneous hits are required to destroy the mortal forms of these spirits. ***Value:*** 13

**Feng:** *(Chinese; monstrous; any terrain)* These strange spirits are unusual in that they exist in both the mortal realms and the lower realms at once. Thus they are essentially immortal. A feng does not fight and is incapable of movement. They are often collected and used as an infinite source of meat, as any cut from the small creature immediately grows back. In appearance they resemble mushrooms with two unblinking eyes and a fleshy body.

**Gást:** *(English; spirit; any terrain)* Incorporeal manifestations of anger and loss, a gāst is one of the restless dead. These spirits do not fight nor do they move, instead they simply appear where they wish to be. They may only be engaged in mythic combat and magical weapons are required to harm one. The sight of a gāst causes a common man to age 10 years instantly and they can cast the possession spell as if 10th level. It takes eight simultaneous hits to destroy the current manifestation of a gāst. ***Value:*** 13

**Gengånger or Neamh Mairbh:** *(Various; spirit; any terrain)* When vengeance is so strong it can pierce the veil itself, one of these creatures is made. They appear as the vengeful party did in life and possess all of the skills of the class or role to which they once belonged. They fight as six elite footmen (armed as in life) in normal combat and may only be engaged in mythic combat. They move as they did in life but are not capable of swimming, instead walking on the floor of any body of water. Only save or die attacks caused by a magical weapon can harm one, and only if the attack outright destroys one (eight hits). If destroyed they simply return in a week. The only thing that is capable of bringing such a spirit to rest is the completion of its revenge. ***Value:*** 25

**Iara, Morgen, or Näck:** *(Various; spirit; lakes, mountains)* These spirits of lakes and rivers appear as beautiful ladies, or in rare cases men. Some are said to have blue or green hair. Such spirits do not fight, yet they may only be engaged in mythic combat. They move as light footmen and swim at the rate of elite footmen. All are capable of using spontaneous magic at 1st level of ability. Any charm effect caused by one of these spirits is permanent on a failed save (though it may be dispelled). It takes two simultaneous hits to destroy the mortal form of an iara, morgen or näck. ***Value:*** 10

**Ikiryō:** *(Japanese; spirit; any terrain)* This spirit is the pure hatred of another projected across space and beset upon their victim. They fight in normal combat as four elite footmen and may only be engaged in mythic combat. Each may use spontaneous magic at 3rd level ability. An ikiryō moves at the rate of and have simultaneous hits equal to that of the person who spawned the spirit. When such a spirit is active, the person who sent them is unconscious. ***Value:*** varies

**Irshi:** *(Turkic; spirit; deserts, forests, plains)* Irshi are elegant spirits skilled in the arts and diplomacy. These færie-like beings are nearly always women and though neither benevolent nor malicious, they are known to take children. Some may be bribed to mentor children of well aspected births. Irshi fight in normal combat as four elite footmen (armed as they desire) and they may only be engaged in mythic combat. Such spirits move as light footmen and fly at the rate of light horsemen. All irshi may use spontaneous magic at 3rd level ability and they may cast Shapechange at will (only natural animal forms may be taken). Due to an Irshi's seeming inability to lie, they can be tricked into service by getting them to remain silent rather then utter a lie. If tricked in this manner, the irshi agrees to mentor a child or to return a stolen one. Three simultaneous hits are required to destroy the mortal form of an irshi. ***Morale:*** 10, ***Value:*** 12

**Jack'o'Lantern or Will'o'the'Wisp:** *(English; spirit; swamp)* These diminutive spirits appear to be nothing more then balls of light. Both spirits are malicious, using their light to lure prey into dangerous situations. Neither spirit can fight, though they may only be engaged in mythic combat. They fly at the rate of an elite footman and use spontaneous magic at 3rd level ability. It takes three simultaneous hits to destroy the mortal form of either spirit. ***Morale:*** 3, ***Value:*** 11

**Kappa:** *(Japanese; spirit; forests, lakes)* These strange turtle-like people enjoy mischief. They fight in normal combat as if four armored footmen (fists as maces). Such spirits move or swim as light footmen. Any kappa made to spill the water in its head-bowl or who has its arm pulled off, will be paralyzed and aid any who offer to right the problem. Four simultaneous hits are needed to kill a kappa. ***Morale:*** 5, ***Value:*** 10

**Korrigan:** *(Breton; spirit; forests, lakes)* Male korrigan are ill-tempered, ugly and dwarfish. The ladies are still a bit small in stature, but they are beautiful and lusty. Stories of men who never return home are attributed to korrigan women. A korrigan fights in normal combat as two light footmen (armed as they desire) and they may only be engaged in mythic combat. They move as armored footmen. The women do not fight, but may also swim at the rate of elite footmen. All korrigan may use spontaneous magic at the 1st level ability. ***Morale:*** 5, ***Value:*** 3

**Little Folk:** *(Various; spirits; any terrain)* This is a group of creatures who share remarkable similarities. Included in this group is the: an'hana, duende, elves, piskies, pukwudgie, and the yumboes. All are tiny, winged beings of childlike wonder who are usually benevolent and a tad mischievous. The little folk fight in normal combat as elite footmen, but they may only be engaged in mythic combat. All little folk can use spontaneous magic at 3rd level ability and they may become invisible at will. Those who are archers fight as greater spirits or as four elite footmen (when using a bow) and the arrows they fire have variety of effects: 1, cause sleep for a full day with no possibility of waking; 2, cause amnesia pertaining to all interactions with the little folk; 3, cause a dexterity save or die roll. They may each cast dispel and a permanent form of confusion once a week each. Additionally, little folk have even odds to avoid any magical effect. Such spirits usually give off a subtle glow equal to that of a candle. If such a spirit can be persuaded to take a gift from another, or is caught with the stolen property of another, they may be compelled to aid the original owner. The extent of such aid is up to the referee, though creating "dust" is the most common request from those who know better. ***Value:*** 7

***Dust:*** This strange substance seems connected in some way to the actions of the little folk. It is not known if the dust is purposefully created or harvested by the little people, or if it is a simple byproduct of their existence. A luminous substance, the dust can aid in the use of magic in a number of ways: 1, it allows spell to be cast when too many common men are present, even in an area consumed by The Black; 2, It can be used to add a minor magical ability to a mundane item (a lantern that burns forever, or a stein which cools its contents, etc.); 3, it can be used to make a mundane weapon magical. Each possibility requires a single use, and a single one of the little folk may only create 1 use per year (roughly a gram).

**Mogwai or Poltergeist:** *(Various; spirits; any terrain)* These are spirits of the restless dead. Some see them as demons, but in truth they are just filled with angst. It is not uncommon for these spirits to lash out at the mortal realm. Neither spirit tries to fight directly, but they still can only be engaged in mythic combat. They move as light footmen and may use spontaneous magic at 1st level of ability. A mogwai may cast the spells fate (at will) and geas (once per day). A poltergeist may cast the spell poltergeist (at will). ***Value:*** 4

**Nat:** *(Burmese; spirits; any terrain)* Both spirits of nature and the dead, the nat are often appeased by all manner of people. Though there exist 37 great nat, such creatures are not the scope of this entry. All nat are immune to poison and disease. They fight in normal combat as three light footmen (armed as they desire), but they may only be engaged in mythic combat. A nat moves as a light footman. Additionally, they may use spontaneous magic at 3rd level ability and they may cast the spell possession at will. Three simultaneous hits are required to destroy the mortal form of a nat. ***Morale:*** 10, ***Value:*** 13

**Nuckelavee:** *(Orcadian; spirit; lakes)* These spirits are similar to both kēntauros and water horses. They haunt the edges of civilization in hopes of dragging wanderers beneath the waves. A nuckelavee fights as two lesser spirits or five light horsemen in normal combat (armed as they desire, trample as flails), and they can only be engaged in mythic combat. The breath of the creature causes a random disease if the target of a recent attack fails a constitution save. It requires five simultaneous hits to destroy the mortal form of this beast. ***Value:*** 11

**Nýmphē or Vila:** *(Various; spirits; lakes)* Such spirits are often associated with natural phenomena (such as storms or the wind) or places of tremendous natural beauty. They all take the form of female paragons, skilled in the arts and war. All of these spirits fight as four elite footmen in normal combat (armed as they desire) and they may only be engaged in mythic combat. Both creatures move through any medium at the rate of a light horseman. Each may use spontaneous magic at the 3rd level of ability, and a vila may cast weather is if 10th level. ***Morale:*** 10, ***Value:*** 5

**Pûca:** *(Irish; spirit; forest, mountain, shore)* These shapeshifting spirits are mischief given form. A pûca is fond of confusing and confounding mortals until they lose track of what is real. There are even tales of pûca taking men or women on wild rides upon their backs. A pûca fights as a lesser spirit or a great beast depending on the form they have taken. They fight as three light footmen in normal combat, but may only be engaged in mythic combat. All pûca can use spontaneous magic at 2nd level ability and can change their shape to the forms of men or natural animals. They move at the rate of the form, and equipment, chosen. It requires three simultaneous hits to destroy their mortal body. ***Value:*** 12

**Rusalka:** *(Slavic; spirit; foothills, lakes, mountains)* A rusalka is the vengeful spirit of a drowned witch or jilted lover. They are always women who at first seem fair, but whom become more like a hag the more they use their powers. These spirits haunt the lakes and rivers near the spot they were killed. A rusalka fights in normal combat as three light footmen (claws and bite as daggers) and they may only be engaged in mythic combat. They may cast charm upon any creature whom they look in the eyes and they can paralyze any target they hit if the target fails a strength save. Lastly, fog constantly gathers across an ever larger area when such a spirit is manifest. Three simultaneous hits are required to destroy the mortal form of a rusalka and a magical weapon is required to cause one harm in combat. ***Morale:*** 10, ***Value:*** 12

**Sirin:** *(Russian; spirit; mountains)* These strange hybrid spirits appear as a beautiful woman from the waist up and a great raptor behind. It is said the these creatures sing the very song of the heavens and all those who hear it pine to nothingness. A sirin does not fight, but can only be engaged in mythic combat. They only move at 3" when on the ground, but they fly at the rate of light horsemen. The song of a sirin cause all who hear it to make a wisdom save. Those who fail go to any lengths to continue to here the song. They forgo the needs of life simply to listen. Each time a listener is harmed by their neglect, they are allowed a save. ***Value:*** 3

**Sluagh:** *(Irish; spirit; any terrain)* The sluagh is a miasma of dead spirits who travel from east to west turning all life to sluagh. They do not fight in a normal sense and fly at the rate of medium horsemen. Any who come in contact with the sluagh lose a level per turn, if reduced to level 0 they become sluagh. These creatures cannot be harmed or turned.

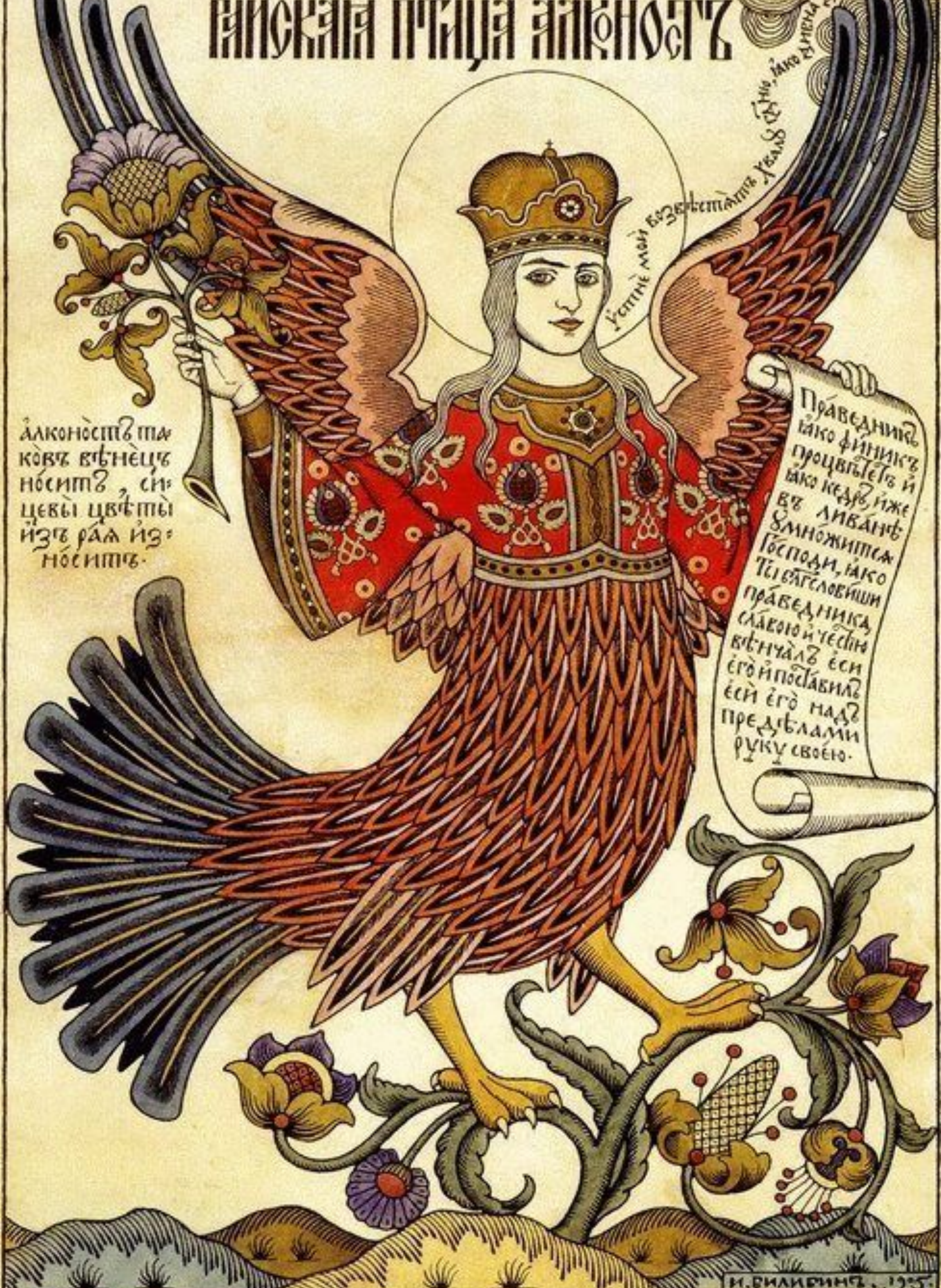
**Spöke:** *(Scandinavian; spirit; any terrain)* Such spirits barely show any consciousness. Instead, they are but powerful images of the emotion and horror of their own deaths. These spirits are only found at the location of their mortal death. A spöke does not fight, nor may they be engaged in any way, and they cannot move beyond the location they are found. If a creature comes near the location where the spöke is found, it must make an intelligence save or flee in terror until they collapse from fatigue. If the creature does not flee, it must make a wisdom save or experience the mortal death of the spöke, resulting in confusion (as the spell) for an hour. These spirits may cast possession on a creature if it offers them a chance for revenge.

**Tulpa or Tupilaq:** *(Tibetan, Inuit; spirits; any terrain)* Both spirits are the will of another externalized and given form. A spirit of this nature may either compile a body from anything nearby, or simply appear as ghostly force. Such spirits fight as either an animated object or lesser spirit (depending on how they manifest, see above), or as six elite footmen (fists are the equal of spiked maces) in normal combat. Either spirit may only be engaged in mythic combat and even then magic weaponry is needed. They move as armored footmen and those with a ghostly form are always invisible, even when attacking. If either spirit knows the exact location of the target they seek, they may teleport to the target's side. The strength of these spirits is such that they can throw boulders like a catapult and they can cause 3 defense points of damage to fortification, vessels and other such structures. To conjure a tulpa or tupilaq, a magic-user must gather the blood, hair and name of the intended target. The conjuror must sacrifice at least three hits of blood to finish the ritual. Six simultaneous hits are needed to destroy such a spirit. ***Value:*** 15

**Vodyanoy:** *(Slavic; spirit; lakes, swamps)* Vodyanoy, known as "forefathers" appear as old, frog-like men with a long beards. They keep their fishtails hidden as they float on logs. Such spirits fight in normal combat as light footman (armed as they wish) and may only be engaged in mythic combat. They move and swim as light footmen. All vodyanoy may use spontaneous magic at 2nd level ability. ***Morale:*** 5, ***Value:*** 4

**Wekufe:** *(Mapuche; spirit; any terrain)* These demonic spirits capture the spirits of the newly dead and use them to pervert natural order. Wekufe fight as six heavy footmen in normal combat and they may only be engaged in mythic combat. Such spirits fly at the rate of light horsemen. All wekufe have the powers of wizards (see "Men of the World" above) and each knows the virulence spell along the standard number. If a common man dies near one of these creatures, the wekufe may capture the man's spirit to use as a material component for spells (hits determine the maximum complexity). Six simultaneous hits are required to destroy the mortal form of such a spirit. ***Morale:*** 10, ***Value:*** 15

**Woodwose:** *(English; spirit; forests)* A woodwose is commonly known as a "wild man". They are the primitive protectors of wild places. Some may bear horns, some hair like grass and tree limbs, still others seem like normal folk. Such spirits do not fight, yet they may only be engaged in mythic combat with a magical weapon. They move at the rate of an elite footman and surprise other creatures with even odds. All woodwose know 1 or 2 spells and are able to cast them just as a magic-user of 3rd level. A woodwose is always invisible if encountered in the wilds. If given gifts from the world of men, a woodwose offers reciprocal gifts from the depths of the forest. ***Morale:*** 1, ***Value:*** 3



Устнѣ мои возвѣстятъ хвалу Твою, яко

Алконостъ таковъ вѣнецъ носитъ, сицевы цвѣты изъ рая износитъ.

Праведникъ яко финикъ процвѣтетъ и яко кедръ, иже въ Ливанѣ умножится. Господи, яко Ты благословиши праведника, славою и честію вѣнчалъ еси его и поставилъ еси его надъ предѣлами руку своею.

Птица райская Алконостъ близъ рая пребываетъ, нѣкогда и на Ефратѣ рѣцѣ бываетъ. Егда же въ пѣніи гласъ испущаетъ, тогда и сама себе не ощущаетъ. А кто во близости ея будетъ, той все въ мірѣ семъ позабудетъ, тогда умъ отъ него отходитъ, и душа его изъ тѣла исходитъ. Таковыми пѣньми святыхъ утѣшаетъ и будущую имъ радость возвѣщаетъ, и многая блага тѣмъ сказуетъ, то и явѣ въ свиткѣ указуетъ. книга Гранографъ глаголетъ

# Creature Quick Stats

The following tables provide a quick list of the basic combat abilities of the creatures in Færie Tales & Folklore. Many of a creatures abilities which require referencing, or math, are provided here in a simplified format.

## The Legend

The following entries explain the values presented in the tables below and how to interpret the data.

**Name:** Only the first name in any entry is provided on the tables, though the quick stats apply to other creatures of the original entry.

**Fighting Ability:** All abbreviations mean the following: LF is light footman; HF is heavy footman; AF is armored footman; EF is elite footman; LH is light horseman; MH is medium horseman; HH is heavy horseman; GB is great beast; SC is skin-changer; EoM is eater-of-man; G is giant; D is dragon; AO is animated object; WC is walking corpse; GS is greater spirit; LS is lesser spirit.

**Move:** The letters represent the main movement types: "f" is fly, "l" is land movement, "s" is swim and "b" is burrow. If the letters are presented together it tells that that movement rate applies to each listed movement type. All rates are given in inches.

**Hits:** "C" is for cumulative hits and "S" is for simultaneous hits. Some creatures use defense points, or DP, though this is usually detailed in the creature entry.

## *Animal Quick Stats I*

| Name | Fighting Ability | Move | AC | Hits |
|---|---|---|---|---|
| Alligator | LF(dagger) | 9l, 18s | 5 | 3c |
| Baboon | LF(dagger) | 12l | 2 | 1 |
| Badger | none | 6l | 1 | 1 |
| Barracuda | LF(dagger) | 12s | 1 | 1 |
| Bat | none | 24f | * | 1 |
| Bear | 2LF(dagger) | 18l | 2 | 2c |
| Bird | none | 24f | * | 1 |
| Boar | 2HF(dagger, mace) | 18l | 3 | 2c |
| Buffalo | 2MH (sword, flail) | 18l | 2 | 3c |
| Camel | LH (flail) | 18l | 2 | 3c |
| Cat | none | 24l | 3 | 1 |
| Cattle | 2HH (sword, flail) | 18l | 2 | 3c |
| Cheetah | LF (dagger) | 24 or 48l | 2 | 1 |
| Crab | none | 12s | 2 | 1 |
| Deer | LF (dagger, mace) | 18l | 2 | 1 |
| Dog | LF (dagger) | 18l | 2 | 1 |
| Dolphin | LF (sword) | 24s | 2 | 3c |
| Electric eel | none | 18s | 2 | 1 |
| Elephant | 4HH (flail, spear) | 12l, 6s | 3 | 4s |
| Fish | none | 9s | 1 | 1 |

## *Animal Quick Stats II*

| Name | Fighting Ability | Move | AC | Hits |
|---|---|---|---|---|
| Fox | none | 24l | 1 | 1 |
| Frog | none | 6l | 1 | 1 |
| Giant squid | 2EF (flail); GB | 12s | 2 | 3s |
| Goat | LF (dagger) | 18l | 2 | 1 |
| Gorilla | 1 or 2EF (flail) | 15l | 2 | 3c |
| Great bear | 2LH (sword) | 18l, 9s | 3 | 6c |
| Hippopot. | 2HH (flail) | 18l, 9s | 2 | 6c |
| Horse | 1 or 2 by type | type +3” | 2 | 3c |
| Hyena | HF (dagger) | 6l | 2 | 2c |
| Jackal | none | 12l | 1 | 1 |
| Jaguar | 2LF (dagger) | 24l | 2 | 1 |
| Killer whale | 2HH (great sword) | 24s | 3 | 4s |
| Lion | 3HF (sword) | 18l | 2 | 4c |
| Lizard | none | 6l | 1 | 1 |
| Man-o-war | none | 3s | 2 | 2c |
| Monkey | none | 9l | 1 | 1 |
| Mule | LF (mace) | 9l | 2 | 1 |
| Narwhale | HF (spear) | 12s | 2 | 3s |
| Octopus | LF (dagger) | 18s | 2 | 1 |
| Otter | none | 9l, 9s | 1 | 1 |

## *Animal Quick Stats III*

| Name | Fighting Ability | Move | AC | Hits |
|---|---|---|---|---|
| Python | LF (dagger) | 6l, 6s | 2 | 1 |
| Raptor | none | 24f | 2 | 1 |
| Rat | none | 6l | 1 | 1 |
| Raven | none | 24f | 2 | 1 |
| Rhinoceros | 3AF (flail, sword) | 18l | 5 | 6c |
| Scorpion | none | 6l | 1 | 1 |
| Sea lion | EF (sword) | 18s | 2 | 3c |
| Sea turtle | none | 9s | 3 | 1 |
| Seal | LF (dagger) | 12s | 1 | 1 |
| Shark | LH (sword) | 24s | 5 | 3c |
| Skunk | none | 6l | 1 | 1 |
| Sperm whale | 2HH (spiked); GB | 12s | 5 | 12s |
| Spider | none | 1l | 1 | 1 |
| Swan | none | 9s, 12f | 1 | 1 |
| Tiger | 3EF (sword) | 18l | 2 | 5c |
| Viper | none | 6l, 6s | 1 | 1 |
| Vulture | LH (dagger) | 18f, 3l | 1 | 1 |
| Weasel | none | 6l | 1 | 1 |
| Wolf | LF (dagger) | 18l | 2 | 1 |
| Wolverine | 2HF (dagger) | 9l | 3 | 1 |

## *Men & Women Quick Stats*

| **Name** | **Fighting Ability** | **Move** | **AC** | **Hits** |
|---|---|---|---|---|
| Akephaloi | as role (any) | by class | 1+ | 1 |
| Archer | as role (bow) | by class | 1+ | 1 |
| Arquebusier | as role (arquebus) | by class | 5 | 1 |
| Ben Varrey | as role (any) | swim | 1+ | 1 |
| Berserkr | EF+2 (axe, sword) | by class | 3 | 3s |
| Cataphract | HH (lance, sword) | 12l | 4 | 3c |
| Commander | 2EF (spear, sword) | by class | 4 | 2 |
| Dhampyre | as role (any) | by class | 1+ | 1 |
| Faun | as class (any) | 12l | 1+ | 1 |
| Great hero | 8men; GH | by class | 1+ | 8s |
| Hero | 4men; hero (any) | by class | 1+ | 4s |
| Kēntauros | 2horsmen (any) | horseman | 1+ | +2 |
| Levies | as role (any) | by class | 1+ | 1 |
| Mercenary | as role (any) | by class | 1+ | 1 |
| Mer-folf | as role (any) | swim | 1+ | 1 |
| Peasants | LF (mace, spear) | 12" | 1 | 1 |
| Prieſt | as role (any) | by class | 1+ | 1 |
| Satyros | as class (any) | 15l | 2 | 1 |
| Under men | as role (any) | by class | 1+ | 1 |
| Wizard | 2 AF; wizard | by class | 1+ | d6 |

## *Great Beast Quick Stats I*

| **Name** | **Fighting Ability** | **Move** | **AC** | **Hits** |
|---|---|---|---|---|
| Aspidochel. | 10 dp; 4 catapults | 6s | - | * |
| Barghest | HH (sword) | 12l | 5 | 4c |
| Basilīskos | LF (dagger) | 9l, 9s | 5 | 3c |
| Beithir | LH (sword) | 24l, 24s | 4 | 5c |
| Boobrie | 3LH (sword) | 12f, 6s | 3 | 3c |
| Bunyip | 2HH (sword) | 18s | 4 | 3c |
| Bwg | 2EF (sword) | 12l | - | 3c |
| Cat Sīth | 3LF (dagger) | 24l | 3 | 3c |
| Catoblepas | 2HH (flail, sword) | 6l | 6 | 5c |
| Chimaira | 3HH (sword) | 18l | 3 | 6c |
| Cockatrice | LF (dagger) | 12f, 6l | - | 4c |
| Daikaiju | 5 dp, 2 catapults | 9l, 9s | - | ** |
| Gargouille | 2AF (sword) | 12f, 6l | 7 | 3c |
| Griffon | 2LH (flail, sword) | 24f, 24l | 3 | 3c |
| Hætæ | HH (spear) | 18l | - | 2c |
| Hellhound | HH (sword) | 12l | - | 4c |
| Hercinia | LF (dagger) | 24f, 3l | - | 1 |
| Hippogryph | 2LH (flail) | 18f, 18l | 3 | 2c |
| Hippokomp. | 2LH (flail) | 18l, 18s | 3 | 1 |
| Kelpie | 2LH (flail) | 18l, 18s | - | 2c |

## *Great Beast Quick Stats II*

| **Name** | **Fighting Ability** | **Move** | **AC** | **Hits** |
|---|---|---|---|---|
| Kynokeph. | 2men (any) | as class | 3 | 3 |
| Lamassu | 2HH (spiked) | 18f, 12l | - | 5c |
| Leucrocotta | 2LH (flail, sword) | 18l | 3 | 4c |
| Mardyakhor | 3HH (sword) | 6l, 6s | - | 6c |
| Ningyo | none | 9s | 1 | 1 |
| Ruk | 3LH (great sword) | 24f, 3l | 3 | 4c |
| Sphynx | 3HH; 2GB | 18f, 9l | 5 | 4s |
| Unicorn | 3HH (flail, spear) | 24l | - | 3c |

* Aspidochelone have 100 defense points.
** Daikaiju have 50 defense points.

## *Skin-Changer Quick Stats**

| **Name** | **Fighting Ability** | **Move** | **AC** | **Hits** |
|---|---|---|---|---|
| Aloja | none | 24f, 12l | - | 1 |
| Kishi | MH (sword) | 12 or 6l | 3 | 5c |
| Lycanthrope | 3EF (sword) | animal +3 | - | +2 |
| Obake | 2EF (any) | 12l | - | 2c |
| Selkie | LF (dagger) | 12s | 1+ | 2c |

* The abilities outlined above are for the animal forms of the skin-changer.

## *Eaters-of-Men Quick Stats*

| **Name** | **Fighting Ability** | **Move** | **AC** | **Hits** |
|---|---|---|---|---|
| Boggart | 2HF (spiked) | 6l | 5 | 2c |
| Cucuy | 2LF (dagger) | 9l | - | 3c |
| Doppelgäng. | 2EF (any) | by form | - | 3c |
| Eloko | HF (sword) | 6l | 3 | 4c |
| Fachen | EF (great sword) | 6l | - | 5c |
| Fir Bolg | 2AF (any) | 12l | 3 | 8c |
| Gorgon | 2AF (any) | 9l | - | 5c |
| Harpy | 2LF (dagger) | 18f, 3l | 3 | 2c |
| Kallikantz. | LF (dagger) | 9l | 3 | 2c |
| Nocnitsa | LF (dagger) | 6l | - | 4c |
| Obia | 3HF | 9l | - | 4c |
| Ogre | 2EF (spiked) | 6l | - | 5c |
| Oni | 4EF (any) | 12l | - | 8c |
| Rãkshasa | 2EF (any) | 18l | - | 5c |
| Troll | 3HF | 9l | - | 6c |
| Tunda | LF (any) | 9l | - | 1 |
| Wendigo | by class | by class | 1+ | 4c |

Eaters-of-men may spend a turn consuming roughly a pound of flesh from a freshly dead man or woman to regain a single hit. This may be done as often as necessary.

## *Giant Quick Stats*

| **Name** | **Fighting Ability** | **Move** | **AC** | **Hits** |
|---|---|---|---|---|
| Basajaun | 2EF (any) | 9l | - | 8c |
| Eldjötnar | 6EF+2 (any) | 12l | - | 10c |
| Fomoire | 4EF+1 (any) | 12l | - | 8c |
| Hrimpursar | 6EF+2 (any) | 12l | - | 10c |
| Jentil | 6AF (any); 2G | 9l | 3 | 13c |
| Sjórisar | 4AF+2 (any) | 6l, 12s | - | 10c |
| Titán | 20EF+5 (any); 4G | 24l | - | * |

* Titáns have 20 defense points.

## *Dragon Quick Stats*

| **Name** | **Fighting Ability** | **Move** | **AC** | **Hits** |
|---|---|---|---|---|
| Gaasyendie. | MH (sword) | 24 fls | - | 8c |
| Lindwurm | LH (sword) | 24 fs 12l | 7 | 12c |
| Lóng | EF (sword) | 24 fls | - | 10c |
| Ninki nan. | LF (sword) | 6l, 18s | - | 8c |
| Sea serpent | HH (great sword) | 12s | 7 | 20c |
| Wurm | AF (great sword) | 24f, 12l | - | 12c |
| Wyvern | HH (great sword) | 24f, 6ls | - | 8c |
| Zmey | EF (sword); 1d3D | 18f, 12l | - | 15c |

## *Animated Object Quick Stats*

| **Name** | **Fighting Ability** | **Move** | **AC** | **Hits** |
|---|---|---|---|---|
| Automaton | varies | varies | 3+ | 1+ |
| Golem | 4 HF (spiked) | 6l | - | * |
| Possession | varies | varies | 3+ | 1+ |

## *Walking Corpse Quick Stats*

| **Name** | **Fighting Ability** | **Move** | **AC** | **Hits** |
|---|---|---|---|---|
| Draugr | 2EF (any) | 6l (b) | - | 3c |
| Nosferatu | 4EF (dagger) | 12f, 12l | - | 4s |
| Orek | HF (any) | 9l | 3+ | 1 |
| Zombi | LF (dagger, mace) | 6l | 1+ | 2c |

## *Greater Spirit Quick Stats I*

| **Name** | **Fighting Ability** | **Move** | **AC** | **Hits** |
|---|---|---|---|---|
| Angel | 20EL (any); 2GS | 48f, 24l | - | 10s |
| Archura | 2LF (spiked) | 9l | - | 4s |
| Asura | 10HF (any) | 18f, 9l | - | 10s |
| Baku | none | 24f, 24l | - | 10s |
| Elemental | 10EF (flail); 2GS | varies | - | 10s |
| Jinn | by type | by type | - | 4+s |
| Leshiye | 12AF (flail); 2GS | by shape | 5 | 10s |

## *Greater Spirit Quick Stats II*

| **Name** | **Fighting Ability** | **Move** | **AC** | **Hits** |
|---|---|---|---|---|
| Nāgā | 4AF (any) | 6l | - | 6s |
| Qilin | 8MH (flail, spear) | 48f, 24l | - | 10s |
| Tuatha Dē | 20EL (any); 2GS | 12l | 8 | 12s |
| Valkyrja | 10LH (any) | 48f, 24l | - | 8s |

## *Lesser Spirit Quick Stats I*

| **Name** | **Fighting Ability** | **Move** | **AC** | **Hits** |
|---|---|---|---|---|
| Anchimayen | LF (dagger) | 9l | 1 | 3c |
| Asrai | none | 12s | - | 1 |
| Bānānach | 2EF (any) | 9l | - | 5s |
| Baykok | 4EF (any) | 12l | - | 5s |
| Bean Sī | none | 12l | - | 5s |
| Brownie | LF (dagger, mace) | 6l | - | 1 |
| Canotila | none | 12l, 12s | - | 1 |
| Cherufe | 6EF (any); 2LS | 12l | - | 3s |
| Clobhair. | 2LF (mace) | 9l | 3 | 1 |
| Con-tinh | none | 12l | - | 6s |
| Fear dearg | 4LF (maces); 2LS | 9l | - | 3s |
| Gāst | none | none | - | 6s |
| Gengånger | 6EF (any) | as original | - | 8s |

## *Lesser Spirit Quick Stats II*

| **Name** | **Fighting Ability** | **Move** | **AC** | **Hits** |
|---|---|---|---|---|
| Iara | none | 9l, 12s | - | 2s |
| Ikiryō | 4EF (any) | as original | - | 1+s |
| Irshi | 4EF (any) | 24f, 9l | - | 3s |
| Jack'o'lant. | none | 12f | - | 3s |
| Kappa | 4AF (mace) | 9l, 9s | 7 | 4s |
| Korrigan | 2LF (any); none | 6l; 12s | 1+ | 1 |
| Little folk | EF; 4EF (bow) | 12f | - | 1 |
| Mogwai | none | 9l | - | 1 |
| Nat | LF (any) | 9l | - | 3s |
| Nuckelavee | 5LH (any); 2LS | 24l, 24s | - | 5s |
| Nýmphē | 4EF (any) | 24fls | - | 1 |
| Pûca | 3LF; LS or GB | as form | - | 3s |
| Rusalka | 3LF (dagger) | 9l, 9s | - | 3s |
| Sirin | none | 24f, 3l | - | 1 |
| Sluagh | none | 18f | - | NA |
| Spöke | none | none | - | NA |
| Tulpa | 6EF; LS or AO | 6l | - | 6s |
| Vodyanoy | LF (any) | 9l, 9s | - | 1 |
| Wekufe | 6HF (any) | 24f | - | 6s |
| Woodwose | none | 12l | - | 1 |

# Creature Experience Values

Any creature felled, or otherwise thwarted, provides all the characters involved with an amount of experience points (XP) based upon the creatures maximum hits. Creatures with certain special abilities are considered to have more hits when figuring the amount of experience gained. The following table offers the experience values for both cumulative and simultaneous hits (simultaneous hits begin where the entries have an "or").

**Relative Gains:** Any experience gained from the defeat of an enemy is relative to the level of the character. If an eighth level character defeats a seventh level creature, the character gains 7/8 of the ordinary experience value of the creature.

*Experience Value by Hits*

| Hits | Experience | Hits | Experience |
|---|---|---|---|
| 1 | 25 | 9 or 4 | 1,250 |
| 2 | 50 | 10 or 5 | 1,500 |
| 3 | 100 | 11 or 6 | 1,750 |
| 4 | 200 | 12 or 7 | 2,000 |
| 5 | 350 | 13 or 8 | 2,250 |
| 6 | 500 | 14 or 9 | 2,500 |
| 7 or 2 | 750 | 15 or 10 | 2,750 |
| 8 or 3 | 1,000 | Each +1 | +250 |

Beyond a creature's actual hits, the following abilities alter the creatures experience value.

## *Experience Modifiers*

| **Modifier** | **Special Ability** |
|---|---|
| +1 hit | Deals continuous damage after a hit. |
| +1 hit | Peasant needs a 20+ to hit with combat roll. |
| +1 hit | Causes disease or poisons on a hit. |
| +1/+2 hits | Breath weapon, set damage/save or die |
| +2/+3 hits | Drains level, save/no save. |
| +1 hit | Amphibious or flying. |
| +1 hit | Smarter, or more cunning then men. |
| +1 hit | Immune to elemental damage type. |
| +1/+2 hits | Resistance to magic, <50%/>50%. |
| +2 hits | Massive attack (save or die, swallow whole). |
| +1 hit | Immobilize or paralysis. |
| +2 hits | Petrification or cause death. |
| +1 hit | Regeneration or hit penalty removal. |
| +1 hit | Magic weapon required to hit. |
| +2 hits | Uses spontaneous magic or miracles. |
| +1 hit | Uses spells of complexity 2 or less. |
| +2 hits | Uses spells of complexity 4 or less. |
| +3 hits | Uses spells of complexity 6 or less. |
| +1 hit | Miscellaneous |

# Random Creatures

This system offers a method to generate random creatures for use within a game. Follow the series of tables to determine the creature's vital aspects.

## Physical Form & Movement

The tables below determine the basic physical form of a creature, as well as its basic abilities. A chimaira is a hybrid creature and not a reference to the mythic chimaira.

*Basic Form (1d20)*

| Roll | Shape |
|---|---|
| 1 | Amoeba; shapeshifting, no limbs, swim, no land |
| 2 | Arachnid or insect; 25% fly, AC 5, 6 or 8 limbs |
| 3-4 | Amphibian or reptile; 4 limbs, swim |
| 5-7 | Bestial; choose a land animal type, 4 limbs |
| 8-9 | Bird-like; 75% fly, 2 limbs & 2 wings |
| 10 | Cephalopod; 8 or 10 tentacles, swim, no land |
| 11 | Crustacean; AC 7 or 8, 10 limbs, swim, no land |
| 12-13 | Fish-like; breath underwater, 4 fins, swim, no land |
| 14-17 | Man-like; treat as man, 2 limbs, 2 manipulators |
| 18 | Plant-based; immune to mind effects, no limbs |
| 19 | Unknown-alien, referee's choice on effects |
| 20 | Chimaira, roll 1d3 times and blend the results |

### *Creature Size (d20)*

| Roll | Size |
|---|---|
| 1-5 | Tiny (size of an insect to that of a small bird) |
| 6-8 | Small (size of an small rodent to a medium dog) |
| 9-14 | Medium (size of a large dog to a average man) |
| 15-17 | Large (size of a lion to that of a hippopotamus) |
| 18-19 | Giant (size of an elephant to a medium whale) |
| 20 | Massive (size of a great whale) |

**Tiny Creatures:** Creatures of this size usually cannot fight and few have greater then a single hit. 10% of such creatures can only be hit by a combat roll of a natural 20.

**Small Creatures:** Creatures of this size have their armor class provided by carapace, shells, etc penalized by 4.

**Medium Creatures:** Creatures of this size have no significant modifications. Those of a man-like form and size may wear clothing or armor made by men.

**Large Creatures:** Creatures of this size are usually considered to be as strong as an ogre.

**Giant Creatures:** Creatures of this size are usually considered as strong as a giant.

**Massive Creatures:** Creatures of this size are considered as strong as a giant and use defense points instead of hits (see below).

## *Limbs (1d20)*

| Roll | Number and/or Type |
|---|---|
| 1 | No limbs, snake or worm-like |
| 2 | Limb number 75% less then normal |
| 3-5 | Limb number 50% less then normal |
| 6-8 | Limb number 25% less then normal |
| 9-12 | No change |
| 13-15 | Limb number 25% greater then normal |
| 16-17 | Limb number 50% greater then normal |
| 18 | Limb number 2x greater normal |
| 19 | Deferent creature type (roll above), roll again |
| 20 | Two limbs of a new type (wings, etc.), roll again |

## *Additional Movement Types (1d20)*

| Roll | Movement Type |
|---|---|
| 1-2 | Movement rate reduced by two classes |
| 3-5 | Movement rate reduced by one class |
| 6-12 | No changes |
| 13-18 | Movement rate improves by one class |
| 19 | Movement rate improves by two classes |
| 20 | Add an additional movement type, roll again |

## Combat & Fighting Ability

The tables below determine a creatures ability in combat.

### *Creature Type & Mythic Combat Ability (1d20)*

| Roll | Fighting Ability |
|---|---|
| 1-7 | Great Beast (10% treated as 1d3 great beasts) |
| 8-9 | Skin-Changer |
| 10-11 | Eater-of-Men |
| 12 | Giant (5% treated as 1d3 giants) |
| 13 | Dragon (5% treated as 1d3 dragons) |
| 14 | Animated Object (magical or mechanical) |
| 15 | Walking Corpse (not considered living) |
| 16-19 | Lesser Spirit (10% treated as 1d3 lesser spirits) |
| 20 | Greater Spirit (5% treated as 1d3 greater spirits) |

### *Normal Combat Ability (1d20)*

| Roll | Fighting Ability |
|---|---|
| 1-6 | No fighting ability |
| 7-13 | Fights as 1d3 men (as creature or equipment) |
| 14-16 | Fights as 1d6 footmen (as creature or equipment) |
| 17-19 | Fights as 1d6 horsemen (as creature or equipment) |
| 20 | Roll again and blend the results (footmen are elite) |

**Creature Type:** When a creature's type is determined, it is important to keep in mind that they gain all pertinent benefits of that creature type listed in the "All Creatures Great & Small" section.

**Hits:** Roll a d6 for base hits. If the result is a 6, roll again and add the result to the value. If the second result was also a 6, add the result to the value and stop. Spirits usually have simultaneous hits and other creatures usually have cumulative hits. If you are creating a truly massive creature and wish to use defense points (DP), roll a single d10 and multiply the result by 10 to arrive at the defense point total.

### *Type of Hits (1d20)*

| Roll | Type |
|---|---|
| 1 | If simultaneous change to cumulative |
| 2-19 | Original hits by creature type |
| 20 | If cumulative change to simultaneous |

### *Requirement for Engagement or Wounding (d20)*

| Roll | Requirement |
|---|---|
| 1-11 | No additional requirements (AC as unit type) |
| 12-13 | Normal combat allowed, magic weapon required |
| 14-19 | Mythic combat required |
| 20 | Mythic combat with magic weapon required |

## Additional Abilities & Weaknesses

The tables below may offer additional capabilities to randomly generated creatures.

*Presence of Additional Abilities (1d20)*

| Roll | Result |
|---|---|
| 1-9 | No additional abilities |
| 10-14 | One natural ability |
| 15 | 1d3 natural abilities |
| 16-18 | One special ability |
| 19 | 1d3 special abilities |
| 20 | Roll again and blend the results |

*Natural Abilities (1d20)*

| Roll | Ability |
|---|---|
| 1-4 | Save or die attack (poison, etc.) choose ability |
| 5-8 | Chance to surprise is 2 or 3 (even odds) in 6 |
| 9 | Echolocation, unaffected by visual hinderance |
| 10-11 | Armor class improved by 2 or 3 (even odds) steps |
| 12-13 | Tracking, can follow prey over a great distance |
| 14-17 | Spreads disease (see "Hazards of the World") |
| 18 | Chameleon, may usually hide and evade combat |
| 19-20 | Strength of an ogre or giant (even odds) |

### *Special Abilities (1d20)*

| Roll | Ability |
|---|---|
| 1 | Abilities of a wizard |
| 2 | Invisibility, 5% remain so when attacking |
| 3 | Use of spontaneous magic, level equal to hits |
| 4 | Those within 12" make a wisdom save or flee |
| 5 | Cause confusion within 12" on failed wisdom save |
| 6 | Charm a target on failed wisdom save |
| 7 | Cast 1d3 random spells at a level equal to hits |
| 8 | Immune to one element (air, earth, fire or water) |
| 9 | High intelligence, 25% speak 1d3 languages |
| 10 | Any creature killed becomes this creature type |
| 11 | Impossible to surprise |
| 12 | Add 1 or 2 (even odds) to all combat rolls |
| 13 | Attacks are considered magical weapons |
| 14 | Treated as a common man in all ways |
| 15 | Breath weapon, as dragon |
| 16 | Shapechange, 5% gain all abilities while changed |
| 17 | If not killed a certain way, return in 1d3 days |
| 18 | May see into the Otherworld |
| 19 | Resist magic (even odds), 10% are immune |
| 20 | May cross between realms at will |

## *Unusual Characteristics, Optional (1d20)*

| Roll | Characteristic |
|---|---|
| 1 | Multiple heads, 2 or 3 (even odds of either) |
| 2-6 | Oversized limbs 1d4 limbs are 50% larger |
| 7-9 | Biped instead of quadruped or vise versa |
| 10 | Very long lived, 1d10 centuries |
| 11-12 | Slowly kills all vegetation within 24” |
| 13-16 | Vastly under or over (even odds of either) weight |
| 17-19 | Body is unusually elastic, flexible and rubbery |
| 20 | Body made of an unusual material (wood, etc.) |

## *Weaknesses, Optional (1d20)*

| Roll | Weakness |
|---|---|
| 1-3 | Deformed, all d20’s take a -2 penalty |
| 4-6 | Blind, cannot see normally (even odds of heat sight) |
| 7 | Magic automatically takes effect (no save) |
| 8 | Torpor, always found sleeping initially |
| 9-12 | Sunlight causes 1 hit per turn |
| 13-16 | Must consume 2x their weight per day |
| 17-19 | Allergy (choose trigger) -4 to d20 rolls if exposed |
| 20 | Unintelligent and impulsive (takes simple actions) |

## Putting the Pieces Together

The above tables are still intended to be a guideline. If there are abilities that the creature being created should have, just give them such abilities. The tables may also be used without rolling dice by simply choosing the results which fit the idea being manifested. If choices that were rolled cannot be made to resolve themselves with existing choices or rolls, simply roll again until a result is given which fits the current creature.

**Name:** Choose what to call the created creature. After the name, in parenthesis, is listed the creatures type (monstrous or spirit) and their common terrain (which may be chosen, or determined randomly). A creature's type is often a byproduct of their mythic combat ability, greater and lesser spirits being spirits, while the rest are monstrous. However, a creature is not bound to this determination and the creating party is free to choose the type if needed.

**Description:** Coming up with a simple, concise description of the creature being created is an important final step. All of the information above should be provided along with a brief sentence or two about the creatures habits and behavior.

- *Morale:* The best way to determine a new creatures morale is to find an existing creature who would act similarly, and use its morale rating.
- *Value:* Figure value as per "Creature Experience Values" in a previous section.

**Final Notes:** These tables can be used in other ways. Curses for example, or shapechange magic gone wrong, are all fair uses. Individual tables may be used to offer creative variation in the appearance of demons or under men, etc. Mutations can also be simulated through selective use of the tables presented.

# The Villain

In both narrative and cooperatively narrative games, the villain is a common tool in creating ongoing storylines or campaigns. In the standard narrative format, the player acting as referee should create a primary villain for the characters in the tale to pursue. In cooperatively narrative games, each player should create a villain and thus their own storylines. Such villains are used when that player is acting as the referee. The following guidelines aid in the creation of these villains.

**Scale:** All villains should begin at level 5, if they are created as characters, or with at least 7 hits, if a creature. In both cases, this value reflects players who's characters began at 1st level. For each level gained by the characters, add 1 level or hit to each of the villains. It should also be decided what sort of villain is being created and thus the scope of their available resources (see below). A king is able to throw more at a group of adventurers then a simple sheriff. This impacts how the villain operates and the tactics used.
Note, a villain should always be roughly equal in power to all of the player characters collectively.

**Self-serving:** A good villain does anything, no matter how cowardly or unseemly, to stay alive. They flee a battle rather then allow themselves to be killed, if needed they accept capture by merciful foes rather then face death. Villains are known to abandon their men, or even sacrifice them if needed.

## Character Villains

If a villain is created using a character class, there is often more work up front. However, villains with a class are easier to advance as the player's characters gain level and ability.

**Advancement:** Character villains gain levels when either the whole group gains a level, or when the controlling player's character advances a level (for cooperative narration). In the case of a group, when the laſt character reaches a given level, the villain gains a level.
When characters gain talents, see the "Dramatis Personæ" section, villains may choose a talent of equal value each time a character (or the villain's player's character) does. If the villain becomes too powerful, retire them. Or plan a final battle, and insure the villain is not allowed an escape.

**Resources:** A villain should be provided with the resources it requires to pose a significant threat to the characters whom it was created to oppose. The following guidelines should help.

- A good villain should have access to high quality or, if of sufficient level, magical armaments and gear. It is suggeſted that a villain be given access to a single magical item for each two levels they have gained, or for every two hits if a creature.
- Villains usually have a large number of hirelings and other followers at their disposal. When a villain is encountered, it is suggeſted they have a full retinue of hirelings (based on charisma) accompanying them. If needed, a major villain can have an entire kingdom behind them. A lack of fodder should not be a situation villains commonly face. It is a good idea for the creator of a villain to write up a few grunts, as well as captains and lieutenants to use as ſtandard henchmen.
- Moſt villains have some type of hideout or fortress in which they inhabit. This may be a fortification or ruin, (see the section "Exploration & The Wilds") even a fully mapped caſtle or dungeon. The player creating the villain should place this location on the map in secret.

**Similarity:** Generally, a villain's henchmen and hirelings are of the same lineage as the villain. Common men are not very flexible about this. Some villains keep monstrosities as "pets" and guards, but even this is rare.

## Creature Villains

Any creature can be made a villain. However, those with at least 7 hits to begin with are the easiest. Dragons and great spirits make good creature villains, as do giants. In games of a more earthly feel, great beasts work well.

**Advancement:** When all the player's characters have gained a level, a creature villain will gain an additional hit. This pertains to both narrative and cooperatively narrative games. If the controlling player wishes, the creature villain may gain an ability from the experience modifiers table which adds a single hit to their value. If they choose to "save" up their gained hits, a creature villain can buy abilities that cost more then one hit (such as level drain or the use of spontaneous magic).

**Resources:** A creature villain should have access to roughly the same level of resources as a character villain, they should however be of a more raw or otherworldly nature. Magical items are far more common, though the creature may not know how to employ them. A creature villain is likely to have two items per three hits.

**Weird:** Creature villains are not bound by the preference for similarity. The aid found serving creatures of the night can vary greatly. Patterns commonly emerge for any villain, but those who are creatures are allowed more freedom in who they allow to follow them. Under men may follow a dragon, or giant for example.

## What's My Motivation?

Each villain usually has something which drives them toward ever darkening evil. The list below can provide ideas for the basic motivations of a created villain (roll 1d8 if desired).

1. *Collector:* The villain hopes to complete their collection of something rare. It could be: pieces of an artifact, eggs of some rare beast, pages of an ancient tome, or heads.
2. *Destruction:* The villain wishes to destroy something. Be it a city, the party, a particular character, or the whole of the world.
3. *Knowledge:* The villain seeks knowledge at the cost of all else. They may seek to understand the Otherworld, prove the existence of færies, or to expose the magic of others.
4. *Life:* The villain wishes to prolong their life or life of a loved one, or to bring a loved one back to life (such as a dead lover or child).
5. *Power:* The villain seeks temporal power, either by way of conquering territory, gaining favors of the powerful; or learning great magical secrets.
6. *Revenge:* The villain seeks vengeance upon one or all of the characters. Perhaps over a dead loved one, to right a perceived slight, or to reciprocate a wrongful punishment.
7. *Transformation:* The villain seeks all it finds to undergo a transformation of some form. The transformation could be religious conversion, or being turned to vampyres, etc.
8. *Wealth:* The villain seeks only worldly possession, be it to spend freely, impress another, to compensate for being of humble beginnings, or to feed simple greed.

It is for the referee or players to decide who the villain is attempting to overcome, a draw of names from a hat works well. The players should know why the villain haunts them.

## Frequency & Magnitude

It is important to arrive at some balance between encounters with a primary villain and encounters which have less to do with the overall narrative being told. To this end, there are few guidelines and simple rules to follow that should offer aid in keeping a good balance between such elements.

**Planned Encounters:** This is where most encounters with a villain should occur. The referee should work to keep roughly one quarter to half of all planned encounters (outside dungeon crawling or the like) coming from one of the current primary villains. This helps keep the current narrative relevant to the overall story. If more then a single villain is available, as may occur in cooperative narratives, players have the option to volunteer their villain for an encounter, or the group may choose the villain randomly.

**Random Encounters:** It can be of great benefit to a larger narrative for agents of, or even the villain themselves, to make appearances at random moments throughout the adventure or campaign. To this end, all random encounters within an area controlled by a villain have a 5% (or 1 in 20) of being the agents of that villain. If there are currently other creatures in the area it should be decided if they are allies or enemies of the villain in question. For the most part this can be decided by way of a reasoned determination (contagion zombis are not likely to be allied with anything, for example), for those who do not present an obvious allegiance, the odds are even that such creatures are allied with the villain.

If the characters are not adventuring through the realms of a villain, then a referee has the option to provide a 1% chance of encountering agents of the villain instead of a usual random encounter possibilities.

## *Magnitude of a Villainous Encounter (1d20)*

| Roll | Magnitude |
|---|---|
| 1 | A lone messenger. This encounter should not result in an engagement, though it could be used to set one up. |
| 2-3 | Spies. This encounter is with a small band (1-6) individuals using stealth to observe the actions of the party and reporting to the villain. |
| 4-7 | Thugs. This encounter is with a small group (1-6) underhanded types who seek to ambush the group while sleeping or otherwise unaware. |
| 8-12 | Troops. This encounter is with a band of professional soldiers or mercenaries (even odds) of roughly 2d10 in number, they seek to capture. |
| 13-15 | Troops and Watchmen. As above with the addition of 1d6 members of the town watch (or the like) and a legal dispute with the characters. |
| 16-17 | Warband with valued Commander. This encounter is with 10d10 men and their commander can be used as a hostage. A warband seeks capture. |
| 18-19 | Warband with Villain. As above except the band is lead by the villain. Such a force usually seeks capture, or war if outside controlled areas. |
| 20 | Villain with Private Guard. This encounter is with the villain and a small cadre of men (1-6) who are heroes. The villain seeks to bargain. |

* *All "men" are basic troops unless otherwise stated.*

## The Odious Malediction of Cursing

A villain has a unique tool at their disposal, the curse. Curses of a villainous nature are of much greater power then those of most magical practitioners and are capable of horror beyond the scope of simple spell or spontaneous effect. In many ways, a curse is similar to a miracle. The cursing party decides on the content of the curse and rolls a d100 to see if the curse is successful. Various issues may alter the difficulty of the roll, such as the magnitude or specificity of the curse. If the roll is successful, the curse takes effect as desired. The particularities of cursing are covered below.

**Malleability:** One warning, which is often forgotten, a curse has a certain flexibility of interpretation common in much of the magical world. It is important to listen to the wording of any curse, as there are often clever ways of thwarting them hidden within the words of the curses itself.

## A Curse in Three Parts

A curse requires three bits of language: a target, an effect, and a release. Each portion is briefly detailed below.

**Target:** A curse can target any person, object, or location and may target multiple people (such as groups or families) or objects (such as everything in a treasure hoard, etc). A curse which is given a more board target, or targets, is less likely to take effect then one targeting a specific creature or object.

**Effect:** The meat of a curse is contained in the effect. Such effects are limited only by one's imagination and the success of the dice. A curse with a broad effect is much more likely to take effect then one with a very specific effect.

**Release:** Each curse has a way to bring it to an end. Any curse that is uttered without a release is guaranteed to fail. A curse's release may offer a resolution which was not the intent of the curse's wording. Like the effect above, the more broad or easy the resolution is, the more likely the curse is to take effect. For the reasons stated above, the release should often be well thought out, possibly even more so then the effect.

## The Emotive

The most important element of a curse is the emotion behind its creation. The source of the emotion is of little importance, only the magnitude matters. The loss of a family member or other loved one, a terrible loss of reputation, even an imagined slight can provide the emotion required to power a curse. The stronger the emotion involved, the more likely the curse is to torment the cursed.

## Assembling the Malediction

With the basic elements of a curse understood, it is important to get a feel for composing the language of a good curse. A formula, of sorts, can help a great deal. The formula which follows should work for most types of curses, though a curses exact wording may vary.

*"On the (act spawning the curse), I (full name) curse (target or targets) with (effect of curse) until (release)."*

Thus, a curse constructed with this formula might read a bit like this.

*"On the death of Katarina my love, I Aleksander of Rus' curse the royal lineage of Rurik with prideful ignorance until the line is but a foul memory."*

## What It Says Is What You Get

The effect of a curse is exactly what was stated when it was made. This known, a curse seldom results in an immediate or radical alteration of the target's fate, instead they slowly grow in power over time. If the curse stated "prideful ignorance" as the effect, those affected by the curse slowly become more and more proud of their lack of knowledge. Care must be taken by a referee to make sure curses are not abused within a game, curses can be a tool to build narratives and should not be used to destroy them.

A good curse should not simply apply an effect and be done. Nor should a curse have an obvious effect on game mechanics. Curses are better as sources of odd side quests and subplots; they add color to a character or to a whole campaign; and a curse can offer some sense of the emotional entanglement of a hero and a villain. The following factors must be considered when deciding upon a curse's effect.

**Deathless:** No curse can directly seek the death of a creature for any reason. Illnesses and other maladies can be sought, but death is outside the power of a curse. A curse can place the target in dangerous situations, just not directly deadly ones.

**Humorous Fates:** A curse is more likely to succeed if it has a humorous component to its effect. It seems the spirits find a bit of comedy worth the extra effort.

**The Benefits of Not Being Specific:** It is better to word a curse with as broad of a mandate as possible. This allows the curse more possibilities to rectify itself with reality. However, this also makes it more difficult to discern whether or not the curse has indeed taken effect. Because of this, villains often try to find a balance in the cursing of an enemy.

## Enunciation & The Odds of Success

Once decided upon, a curse must be enunciated and a d100 is rolled to determine if it has taken effect. The basic odds of a malediction become an actual curse are 1%. However, many factors alter this base chance as seen below.

### *Improving the Odds of a Successful Malediction*

| **Bonus** | **Cause** |
|---|---|
| 1% | Per personal object of the target that is in the possession of the cursing party |
| 5% | If the cursing party is a common or under man or the release is moderately difficult once discovered |
| 10% | If the emotion behind the curse is very intense, the target is a common man, or the release is easy once it is discovered |
| Value as % | The total value of the creature making the curse expressed as a percentage (value of 20 = 20%) |
| 1-10% | A bonus from between 1 and 10% can be added for humor, have each player score it from 1 to 10 |
| -1% | Per curse attempt this year, or per person, item or group of items affected |
| -10% | Per curse attempt this month, per generation of a family, structure or acre affected, or the release is very difficult once discovered |
| -50% | Per curse attempt this week, per family line or large area (forest, town, castle, etc) being affected, or the release is impossibly difficult once discovered |

## Ending a Curse

The curses presented here cannot be ended by simple magic or superstitious means. Only through the fulfillment of the release can they be undone.

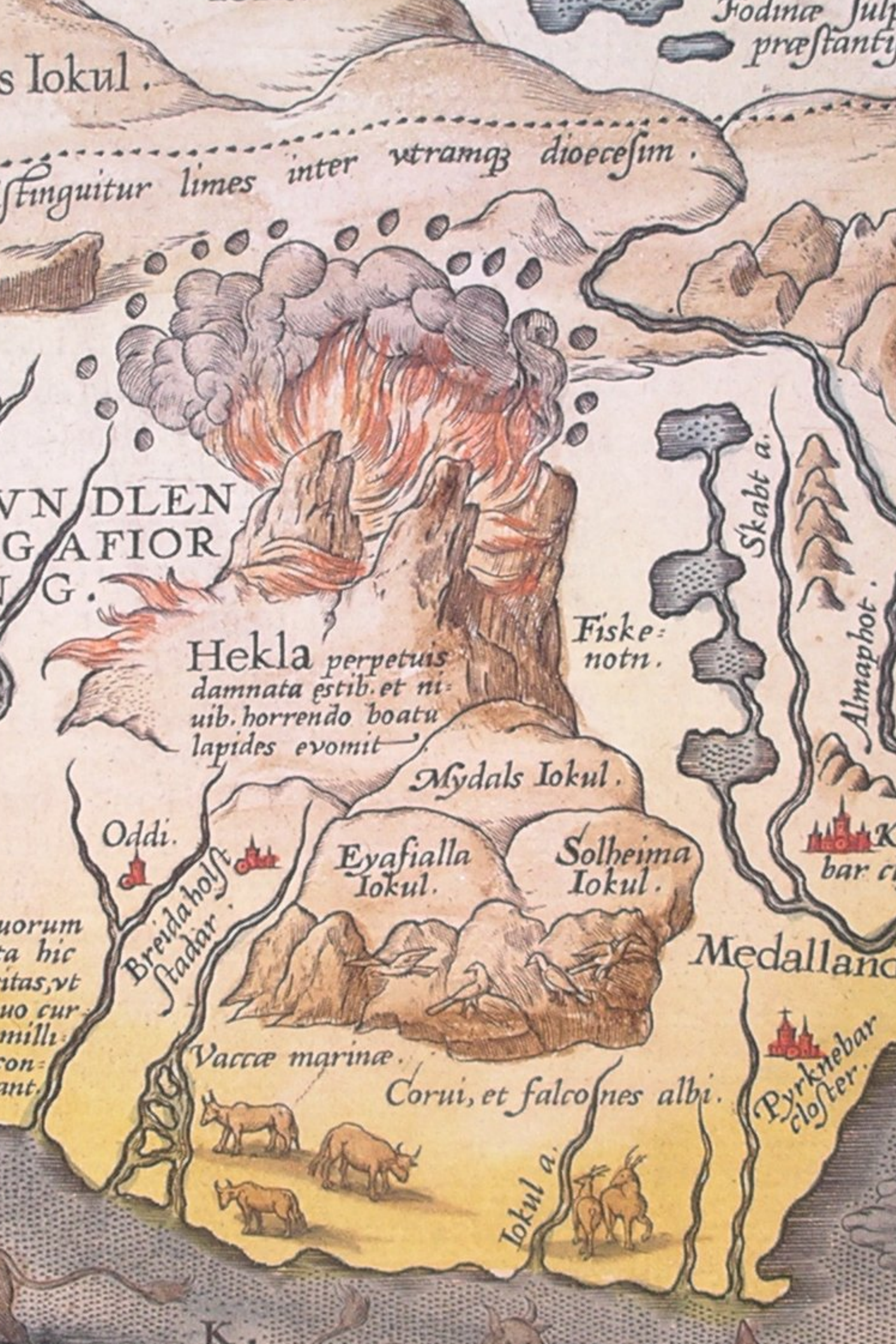
## Creative Cursing

A curse has many uses beyond simply plaguing a character. An enterprising referee can use the curse to accomplish a wide range of in game goals.

**Pushing a Party:** A curse can be an effective way to force a group into a certain course of action. For example, a curse befalls a family member of a character and the only way to end the foul curse is to return a relic to the center of a vast barrow. Used in this way, a curse becomes a form of "deus ex mechina" allowing the referee to keep a campaign going in the direction they were previously prepared for.

**Punctuate Emotions:** Curses are an effective tool in creating emotional entanglements between character and villain. A curse of this sort is best applied to a family member or friend of the character as it adds emotion without adding complications to a character that a player may see as unfair.

**Player Education:** Another effective use of a curse is as an educational tool. If a group is becoming nothing more then a band of murder hobos, have one of their victims curse them. If the players begin disregarding the history of the world and how it unfolds, a curse can encourage the characters to alter their disruptive ways. In literature, a curse was often used as a way to teach an offending party a lesson, this use of a curse should not be shied away from in Færie Tales & Folklore.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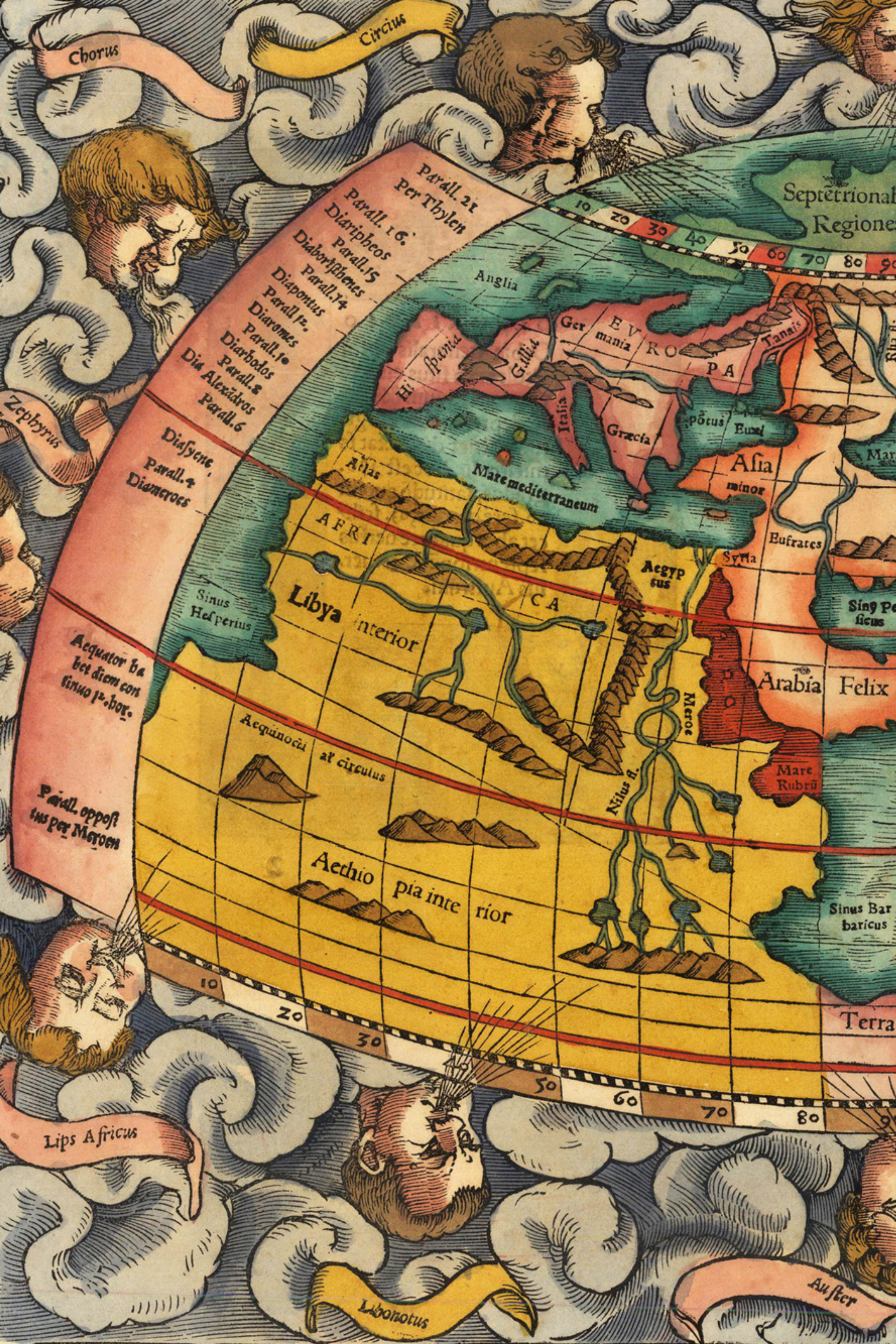
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# The World

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Cæcias
Mare Glaciale
Sinarum regio
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Scythia intra Imaum
Scythia extra Imaum
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Sinus magnus
INDIA extra Gangem
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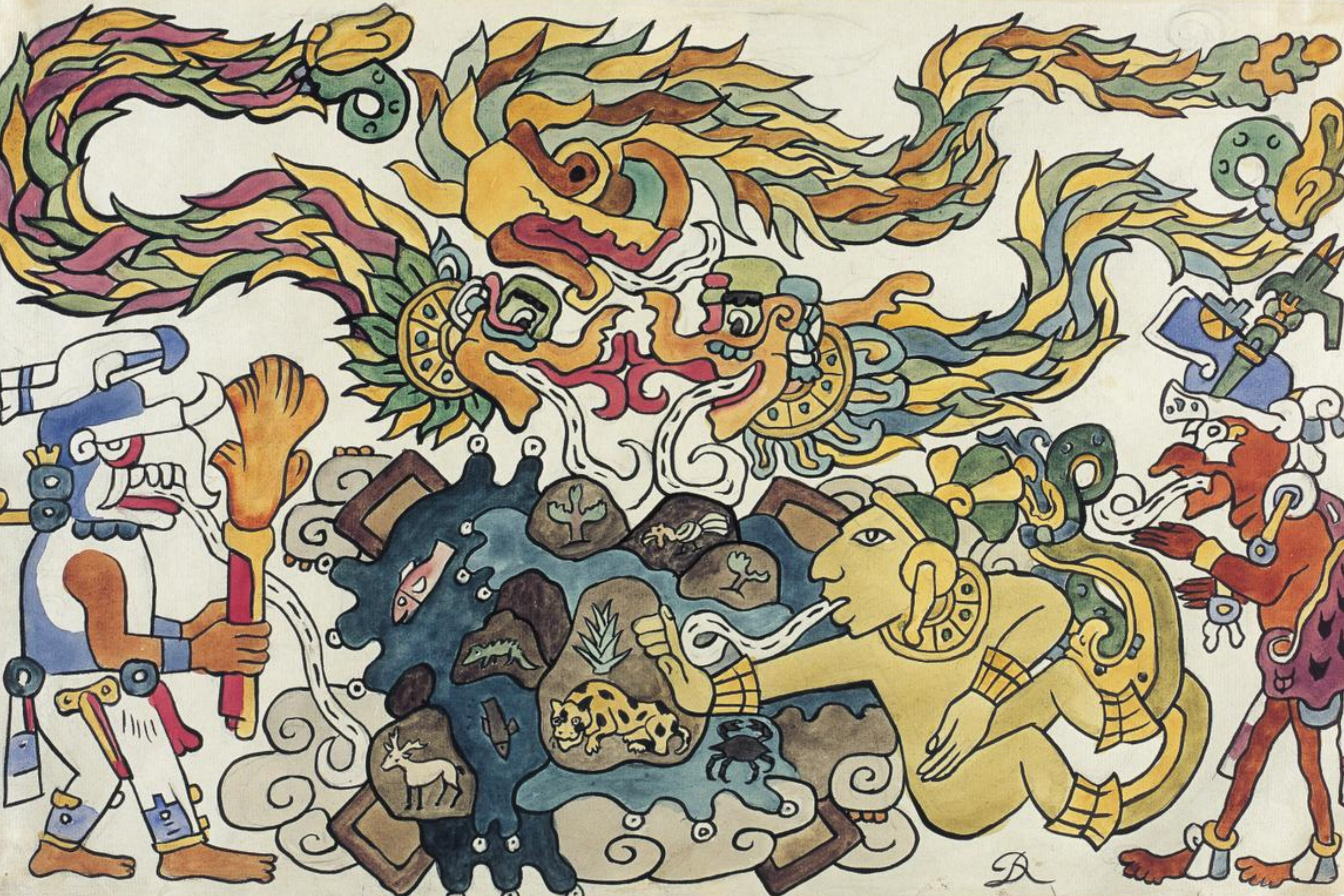


# The Mythic Earth

The Earth of Færie Tales & Folklore is one of magic and otherworldly adventure. However, it is also the Earth covered in history books and seen in the pages of an Atlas. From the steppes of Central Asia, to the Great Plains of the Americas and from the taigas of Northern Europe, to the jungles of Africa, all are part of the mythic Earth. Though the focus is on the centuries of the Common Era from the 1st to the 13th, the available eras of play could stretch from the early Bronze Age to the hight of the European Renaissance and beyond. This provides a vast array of possible settings, many of which are familiar to potential players.

Throughout this book, the familiar world spoken of above, is referred to as the mundane or mortal realms. If there is a need to know more about the history of the Earth and its people, there are many sources available that can be of great assistance in such an endeavor. A synopsis of technological evolution during the eras of the game is presented later.

## The Otherworld

The greatest differences in the world of the mythic Earth, are based upon its relation to the Otherworld. In the most simple of terms, the Otherworld is the source of all magic and the birthplace of all creatures "Not of this Earth". The mundane world is not separate from the Otherworld, instead being both mirrored and expanded by it. There are four realms which make up the Otherworld: the border realms, the realm of dreams, the higher realms, and lower realms. Travel betwixt, and the mechanics of each is detailed in another section. However, the following pages offer a better understanding of each realm and its purpose within the cosmology of Færie Tales & Folklore.

**The Border Realm:** The border realm exists between this mortal world and the true otherworldly realms. It has had a great many titles: Wonderland, The Land of Make Believe, or Færie, some may even refer to it as The Spirit World, or The Veil. By any name, the border between the worlds is a strange and familiar place. Never truly night, nor ever truly day, this land of mist, shadow, and smoke is governed as much by thought, as by natural law.

The border realm mirrors our world in terrain, as well as the flora and fauna which are found. All but common men are mirrored within the boarder realms, seen as idealized versions of themselves. Characters with no lineage to the Otherworld are not able to see through the mists of The Veil into the realm between the worlds. These mundane beings are oblivious to creatures who exist right beside them, separated by a veil of perception. Conversely, any being in the boarder realm can see all things which exist in the mortal realm.

The border realm, and its inhabitants often have appearances that can be described as extreme, or exaggerated in some way. Trees seem taller, their green deeper. Animals are larger and seem in mind near to that of men, some are even capable of speech. Forests may seem idyllic, or a swamp could appear unnaturally foreboding. Where one thinks a face might have been seen where one shouldn't be, it was probably there after all. This is the way of the border realm, it is a shifting myriad of emotion given color and shaped by our own desires. Though many may peer through the lens and into the border between worlds, most believe they have witnessed only their own madness.

In game terms, the border realm is where players are most likely to encounter fantastic things, though this is not the rule. At times, the border realm influences creatures from the mortal realms, leading to the various monstrosities.

**The Realms of Dreams:** For many, the land of dreaming is the most familiar of the realms of the Otherworld. Unlike the other realms, dreams are the creation of the one dreaming and its realms no different. Every dreaming being manifests a shard of the realm of dreams when they sleep, daydream and otherwise use wild imagination. There are very few known ways to view, let alone interact with the dreams of another. Though a narrator may wish to have players co-experience a dream across each of their shards of the dreaming lands, it is more often akin to similar dreams, rather then each player within a single dream.

There is nothing constant within this realm, as each is but a reflection of the mind of a dreamer. However, much happens within these realms of interest to some games. Prophecies, intertwined dream sequences, hauntings of oneself, these all are staples of the use of dreams in mythology and tale. Encounters and journeys all may happen during dreams, though no ground may be gained in the mundane world, these occurrences could foretell of future events or possibly hide ones from the past.

The realm of dreams has the capacity to be anything at any given moment. From the unfathomably horrific, to beauty not possible within any of the other realms, the many lands of the dreaming are often bizarre without compare. This can make deciphering what is truth, spurious at best.

In game terms, the dreaming realms exist for mostly narrative purposes. They can be used in any of the ways outlined above and any a creative narrator can think of themselves. The use of dreams as a source of other adventures, can make for an interesting aside from within a larger story. Providing a means to play out dreams hopefully adds an interesting layer to many narrative style games.

It is important to keep in mind, literally anything is possible within the dreaming lands, and nothing is permanent.

**The Higher Realm:** The higher realm is called Heaven by a great many, it is the astral realm, the formative ocean from where all things supernatural rise. In some cultures it is seen as the Celestial Realm or Nirvana, others call it Paradise. By whichever name it is referred, It is the realm where thought and manifestation are nearly one and the same. It is from here that powerful spirits reign, tricking men into believing in the gods they pretend to be.

The higher realms are some of the least experienced in all the game. They are, and should be, thought of as the domain of the divine. Though the setting laid out in Færie Tales & Folklore does not recognize any gods in a traditional sense, it would be the creatures dwelling in the higher realms who are as close as the setting provides.

The higher realms are extremely idealized. Purity should seem radiant, and vile power seeps like a foul disease. In this realm, what you believe you are can be as important as what you truly are. The scenery in the higher realms is influenced by those around, becoming more fell or benevolent based upon the prevailing tone of the local population. The terrain and the locations in the higher realm do not have a corresponding location within the mortal realm as do places in the border realms. When traveling the higher realms, one can be said to be truly "off the map". When common men travel the higher realm, they leave behind a body, and are most likely to be considered dead. This is not so for characters or creatures with a lineage tied to the Otherworld, the bodies of such beings travel with them.

In game terms, the higher realms should be used as a window to the divine. A fallen hero can commune with his ancestors while he awaits being risen from the dead. Some may speak to greater spirits by traveling, at least in part, to the higher realm. Some still, simply wish to know where the dead go.

**The Lower Realms:** Often the least understood of the true otherworldly realms, the lower world or realms are a place of adventure, danger and glory. Some cultures refer to the lower realms as Hell, or the Abyss. Others have dubbed it Valhalla or even Sidhe. There are tales of a boatman with a taste for coin, or a great wolf who guards the way. Though the lower realms may seem more solid, nothing there is permanent and nothing stays dead. In this way, the lower realms are as much an extension of the border realms, as the border realms are of the mortal world. However, the locations found within the these realms have no earthly equivalent. In that one way, the lower realms are much like the higher ones.

The lands of the lower realms are forever dramatic. Forests of massive trees and driving snow, subterranean hells unlike all places upon the surface, or spiraling stone barrows carved by the native men. At times these realms are a true depiction of the Abrahamic Hell, complete with a lake of fire. At others, it is of a beauty so great and haunting, as to drive men to pine themselves into shedding this mortal coil.

From here, devils rise, jinn crawl and the Queens of Færie hatch unfathomable plans. Though it is rare for a mortal to set foot in these lands without first being summoned by Death itself, the lower realms are likely to be of greater influence upon a game then the higher realms. If the higher realms are seen as the superego, the boarder between the two as ego, then the lower realms are surely the id. It is primal, visceral and glorious, the metaphorical Pandora's Box. From the dark depths of this fell world, Lilith gives birth to monsters.

In game terms, the lower realms offer unique possibilities for adventure. Its deathless, otherworldly nature can provide the "high" in the fantasy some prefer, and there is ample smoke for the sake of the pun. If endless battles within the halls of Valhalla do not raise the roof, put the group to bed.

## The Mundane & The Otherworldly

The larger conflict represented in Færie Tales & Folklore is that of the mundane versus otherworldly. The Otherworld is closer to the mundane in the earliest days of men and slowly falls away as time passes. Common men are the personification of this theme. When common men gather, the connection to the Otherworld fades, as does all that is magical. This creates a tension within the game world, a reason to choose a side. In the following entries the implications of this conflict, and its impact on the game world, are given some detail.

**Monstrosities & Spirits:** If monstrous creatures and spirits hold the majority in an area (1 spirit or monstrous creature being equal to 100 common men), that area begins to fall under the influence of the Otherworld. The greater this ratio becomes, the greater the influence the Otherworld has over the mundane realms. When deciding how this affects a given area, consider the creatures who are influencing it. If the characters stumble upon the forest village of little folk, that forest may seem "færie-like" or otherwise magical. If a dragon has come to rest in some great cave within a mountain, that mountain is likely to seem "volcanic" and deathly. This effect is similar and works in conjunction with the ability of high and low men to subtly alter their own appearance and that of their surroundings. Wise players may learn to decipher the signs of various creatures so as to anticipate the present threat.

**Magic Items:** A magic item that rests among common men for a year and a day becomes dormant and must be revived by some otherworldly creature (on a successful save) before it functions properly. If such an item rests among common men for a century, the item loses its enchantment permanently. An artifact is immune to this effect.

**The Burden of Spirit:** Any spirit that is currently within either the higher or lower realms is able to hear any request made directly to it from within the mortal realms, provided the request was made by a common man. Few such spirits are able to answer such requests, though all perceive them. This fact can cause many more well known spirits to succumb to a madness similar to schizophrenia. However, the being making the request most know the name of the spirit asked and nicknames do not count. This fact is what allows common men to plea for a miracle.

**Iron:** Iron magnifies the effects of common men on all things otherworldly. A significant amount of the metal is required to provide a noticeable effect. A man in full harness counts as two men. A knight in full harness mounted upon a heavy horse in plate barding is considered three men. Most cannons are considered between one and ten men. If iron has been enchanted, it no longer has this effect. High men find the use of iron to be distasteful, as do most spirits. Low men tend to be drawn to it, like a moth to flame, and other monstrous creatures pay the metal little heed.

**Otherworldly Influence:** A referee should know which spirits currently exist within the border realms of any given area, as such spirits shape the "emotional tendencies" of the equivocal area in the mortal realms. An angry gāst can cause those within the mundane world around its haunt endless tension and uneasiness. The presence of demons can cause all manner of debauchery and depraved acts. This effect can only be ended by chasing out the spirits causing the effect. There is no save allowed for this effect, which applies equally to all creatures in the area. If there are many creatures within the same area, the most powerful defines the changes.

**Otherworldly Bridges:** Though extremely rare, there are a few locations which act as bridges between the mortal world and the otherworldly realms. These locations may be used to cross between the realms even when such crossing should not be possible (such as being within The Black). A location of this nature usually requires a trigger of some form to activate. Once activated, travel to the Otherworld is possible for 1d10 turns. Such places often act as a magnet drawing all that is monstrous and otherworldly to it from many leagues around. Roll on the table below or choose.

### *Trigger Activation Methods (1d6)*

| **Roll** | **Trigger** |
|---|---|
| 1 | Magic of 1d6 in complexity level |
| 2 | A miracle or exposure to an artifact (even odds) |
| 3 | Great evil or selflessness (even odds) |
| 4 | 1d4: 1 vernal, 2 estival, 3 autumnal, 4 hibernal |
| 5 | An eclipse of the sun or moon (even odds) |
| 6 | Sacrifice 1d1000 animals or people (even odds) |

Examples of such locations and the realm to which they are linked are listed below.

- *The Border Realms:* Brū na Bōinne, The Hypogeum, The Shaolin Temple, Stonehenge, Uluru Plateau (dream realm)
- *The Higher Realms:* The Glastonbury Tor, Kaaba, The Mahabodhi Tree; Mounts Kailas, Olympos, and Sinai
- *The Lower Realms:* Actun Tunichil Muknal, Angkor Wat, Hekla, Machu Picchu, Sholomance, The Valley of Kings

**Fell Fear:** Large monstrous creatures (dragons, giants, etc) cause terror in common men. When such a creature comes within charging distance of common men, those men must check morale as if they had taken excessive casualties. This only affects units or single common men with but one hit.

**Deified Spirits:** Some spirits amass vast temporal power and influence. These spirits come to resemble the deities worshipped by common men, though by definition they are not gods nor creators. A deified spirit is not only capable of hearing the requests made of them, they may act upon them by utilizing any magical abilities known to them, even across the realms themselves. It should be assumed that a deified spirit may cast any spell and manifest any act of spontaneous magic they can imagine. Deified spirits may not be destroyed by any known means either mundane or magical. Lastly, a deified spirit may travel to any location in any of the realms, save the dreaming realms or an area within The Black, at will. As powerful as such spirits are, they can still only project themselves into the dreams of another.

**Religion:** Only common men have taken to the worship of spirits. Much of this adoration is due to the influence deified spirits may exert over common men and the fear common men have of the unknown. The more common men venerate any given deified spirit, the greater that spirit becomes. However, the more common men born, the greater the population of the world, the further it drifts from the Otherworld and the more difficult it becomes for the spirits to influence the mundane. A spirit cannot hear the requests of other spirits as they can of common men. This may be the primary reason that common men are the only lineage who base their lives on, and form theology based around, the deified spirits.

**The Body & The Realms:** The shift from the mortal, or mundane, realms to the border realms can be seen as a shift of consciousness or perception. However, when traveling to the Otherworld proper, what happens to a creature's physical form depends upon that creature's type.

- *High Men & Spirits:* The bodies of such creatures either evaporate into mist or rapidly burn away as they are brought across the veil. There are some creatures who melt away into water or harden into stone, though such instances are rare and solely attributed to spirits of aquatic or earthy natures. If the creature is crossing into the Otherworld because they have died, this transformation is a permanent one (see "The Lineages"). In all other cases the creature's body incarnates when the creature returns from the Otherworld. It should be noted that high men, as well as a handful of other spirits, are considered natives of both the mundane realms and the Otherworld. These creatures have bodies of flesh and blood when within the mortal realms, though most other spirits have bodies composed of ectoplasm (unless a possessed body is used).
- *Mortal & Mundane Creatures:* These creatures leave behind a lifeless body if they travel beyond the border realms. If the body can be preserved without decomposing or taking mortal harm, the creature's spirit may return to the body and give it life. If the body cannot be preserved, it dies and begins to decay as normal. The rate and type of decay differ between mundane creatures (such as common men) and monstrous creatures (such as dragons). Due to this disparity in decay, monstrous creatures are able to return to the mundane realm after a much longer stay in the higher or lower realms then is possible for a mundane creature. In all situations, damage to the body left behind causes harm to the traveling spirit and vice versa.

**High Men vs. The Black:** If a high man is forced into an area affected by The Black they suffer a different fate then other spirits. First, they are immediately transmogrified into a common man. Second, any levels gained as a magic-user are lost permanently. Third, much of the high man's memory is destroyed. They do not remember who they were, nor what power they held. Only a wish, or miracle from a deified spirit can return the high man to their original state.

**A War Which Cannot be Won:** Magic and wonder are fading from the world. This fact is unavoidable and it cannot be stopped. This theme hang like a dark cloud over much of the game's setting. It is good to reinforce, and often, that common men are the last one's standing. However, games set in eras from 1000 BCE and before do not have to face any of the signs of this coming change. During such eras, magic is more spectacular and the otherworldly is much more common. After the 1500s CE magic and the otherworldly is so rare as to be almost nonexistent. During this time, wonder begins to parish as the unknown gives way to civilization and the sciences. From these years onward, the otherworldly realms have strayed so far from the mundane realms that few mortal men ever see beyond the veil, let alone enter the border realm. By the 1800s the border realms are a twisted shadow and much of life exists without spirit. During this time The Black has spread like an inky sickness across much of the globe and it is only in the most remote of places that the monstrous or Otherworldly may still draw breath. It is doubtful there are any deified spirits left at this point to hear pleas of common men, let alone answer them through miracle.

This is the known end of the conflict presented within Færie Tales & Folklore. This conflict drives much of what the characters experience and the choices they make.

## Culture & The Otherworld

All of the lineages of men, including those in "All Creatures Great & Small" share the culture of the common men who exist near them. It is more common for the lineages with otherworldly ties to share cultural similarities with more then one culture or ethnicity. This is usually attributed to the tendency of such creatures to live on the fringes of society, where cultural borders commonly blur.

There are a few notable ways in which culture and creatures of the Otherworld interact. First, in the earliest days of men, common men and the otherworldly lineages seem to be a near perfect mirror of each other in culture and progress. As the centuries pass, all that is otherworldly seems to gradually lag further behind the mundane in both cultural progress and modernization. Second, due to the nature of the border realms, it is significantly more likely for the mundane to define the Otherworld then the other way around. When considering the previous item, it is likely for the Otherworld to seem as an ancient version of what currently is, or at least much older and mythic. Third, the further from the border realms one travels, the more "backward" the Otherworld is likely to seem. Most true change must first be initiated in the mundane realms, then it ripples out to the higher and lower realms. In rare cases, significant change can begin within the dreaming realms before manifesting in the mundane. Many prophecies begin this way. Finally, the cultures seen in the Otherworld are often highly exaggerated versions of an earthly equivalent. Authoritarian cultures become absolutely cruel in their judgements; militaristic cultures become brutal in the most unflinching of ways; and moralistic cultures become completely uncompromising in their condemnation. The look of these otherworldly cultures is also exaggerated, becoming almost caricatures of the cultures that influence them.

**Cultural Origins:** It is rare to encounter any creature outside of the culture which spawned its myths. Some creatures have myths that are shared by many cultures, thus increasing the available range of such a beast. A few of the most ancient creatures (dragons, giants, etc) are so intertwined with men, that they have shaped the cultures of men. These creatures are so ubiquitous in myth as to not be out of place wherever they are found. It should be said that land not within the borders of any culture can be populated with creatures from the mythologies of all nearby cultures. It is not impossible to find creatures from far away in places they don't belong, it is just extremely unlikely.

**Random Encounters:** When determining the type of creature encountered during a random event, some consideration should be given to the games setting and prevalent culture, as well as the culture of the randomly determined creature. If the random roll produces a type of creature not likely to be found within the current setting, there are a few ways to resolve the issue. First, try and find a similar creature from the culture of the current setting. Many creatures have similar equivalents from other cultures. Second, find a creature that is close enough for the current situation. Lastly, decide to either keep the original roll and just "go with it" or roll the dice to determine a new random creature type.

**The Reciprocal Nature of the Realms:** It should never be completely clear which side of the veil has more influence over the other. Even as common men push the Otherworld ever back, its influence continues to shape culture in the modern era. In this way, the Otherworld never completely loses its battle with common men and the modernization of the mortal world. The realms cannot be divided, only separated further.

# The Great Literary Works

Over the course of history there has been a number of great works of myth. These works often provide a familiar setting in which to adventure. The following section briefly details a number of these mythic settings.

## Shutur Eli Sharri, 2100 BCE

The Shutur Eli Sharri, or The Epic of Bilgamesh, is an epic poem written in ancient Ki-En-Gi, or Sumer, located in what is now Iraq. The tale follows King Bilgamesh, often called Gilgamesh, ruler of Uruk and his quest for immortality. The timeless tale of friendship and loss makes a good setting for adventure. However, the kingdom of Ki-En-Gi is an early Bronze Age civilization, and this requires some basic additions to the existing rules.

**Bronze Weapons & Armor:** A weapon made from bronze will bend beyond usable on a combat roll of a 1 or 2. Armor of bronze manufacture protects as the next lowest class when defending against weapons made of iron.

**High & Low Men:** In games set in this era, most high men are nephil (the offspring of mortal and angel). A low man could possibly be an Udug, the shapechange option could be used but there little precedent in the stories.

**Magic & Miracles:** Most magic that occurs is by way of the miracles of priests and common men. Those magic-users who are encountered do not use scrolls or books, instead they record their spells on small clay tablets. Furthermore, it is suggested that spontaneous magic be limited in the following important ways:

1. A character capable of spontaneous magic should choose a single area of magical effects in which they are proficient. Examples could be: an element (air, earth, fire or water), charms and enchantments of the mind, illusion and mirages or even changing the shapes of things. This proficiency is noted on the character's record.
2. When a character makes a complexity roll to determine the available complexity for a spontaneous magic casting, they gain 1 additional complexity (still limited to 6 total) to spend on the spell if it fits within their proficiency.
3. When a character makes a complexity roll that is NOT within their proficiency, subtract 2 from the available complexity.
4. When using these modifications, a character is allowed to choose an additional area of proficiency at levels 4, 8 and 10. In the case of a creature, simply divide their total hits by 4 to determine the number of areas of proficiency they have available.

**Tactics & Units:** The military of Ki-En-Gi is largely composed of footmen. Armor is rare but some individuals use clothing equal to a gambeson, or leather, and a helmet of copper is common. Light footmen are the most common, with elite footmen comprising one-third of a force. Most men are armed with a rectangular shield and a spear. It is assumed the military of Ki-En-Gi used a formation similar to the phalanx later improved on by the people of Hellas. Skirmishers would use bows, javelins or slings (treat as light crossbow).

Some Ki-En-Gi units made use of crude chariots drawn by onagers, or wild donkeys. Treat these as no different then a basic cart. Though boats and ships existed, naval battles were virtually nonexistent. Basic siege warfare and fortification was known, but siege engine use was extremely limited.

## Mythology of the Shutur Eli Sharri

The creation myths of Ki-En-Gi are based on the marriage of paired opposites. Their cosmology was built upon a flat, disc-like Earth enclosed under the dome of the sky. There was a deeply held belief in a gloomy underworld realm where spirits of the dead lingered as gidim, similar to modern ghosts. The many deified spirits of Ki-En-Gi often changed from city-state to city-state, but those of importance to the tale are covered below.

**An:** The spirit An is the king of the pantheon. He is a spirit of the sky and of the higher realms of the Otherworld. An is the spirit who judges all.

**Bilgamesh:** A great hero from a lineage of high men, who are similar to the Hellenic hemitheoi. Famed for his unnatural strength, his mother was thought to be Ninsun.

**Enkidu:** The wild man and companion of Bilgamesh, Enkidu was originally created to punish Bilgamesh for being a cruel king, he was punished and killed by the gods instead.

**Inanna:** Is a spirit of love, power, sexuality and war. She is the daughter of An, and was seen as the manifestation of the celestial body that is Venus.

**Ninsun:** "Lady Wild Cow" and mother of the great hero Bilgamesh, this spirit is thought to be an ascended woman of mortal birth.

**Ud:** The solar spirit of the pantheon. He presides over truth, justice and law. He is often depicted donning a horned helm and driving a boat or chariot across the sky.

## Themes of the Shutur Eli Sharri

The Epic of Bilgamesh features some classic plot points and themes that work well within an adventurous campaign. Two of these themes are presented below along with some rules to ensure their usability within a game.

**Ally From Enemy:** In games using this plot point, a player choses to act as a villain during the early portion of a larger campaign. This role may be taken by a single player or up to half of the group. As a villain, the player or players have the assets available to any villain. Unlike most villains, a villain of this type does not gain in experience, nor improve in anyway, until he (or they) are first beaten by the remaining players. Once truly beaten, the villain (or villains) become an ally of the group and play continues from that point. Once part of the group, the villains are allowed to gain experience as normal. Only character villains can be used in this way. A few things to keep in mind when using this plot point:

- The players should not seek to kill one another, though they should not be awarded experience for encounters they are not honestly engaging in. Players should be seeking to defeat each other, often to decide leadership, without using deadly force. The goal is friendship, not death.
- Care should be taken to ensure the players and characters are on near equal footing when the two sides become allies. Though this is not always possible, the referee and players should work to that goal for the benefit of everyone.

**Heroic Challenge:** This is a simple but effective plot point. A beast is known to haunt some local, the players must go and take it down. For sandbox style games, this same idea can be used to hunt for a certain number of mythical beasts. The players could be sent to kill five dragons for example.

## Odysseia, 1188 BCE

The second of two epic works by the poet Hōmeros, Odysseia follows its protagonist, King Odysseus of Ithake, on his cursed journey home after the war with Troia. The hero is noted for his guile, and the unusual cunning he displays in solving the problems that face his crew. Loyalty, is a repeating theme in the tale, as is the determination to beat the odds.

The Mycenæan era of Helladic culture was still in its Bronze Age (see above), and the weapons and armor available reflect this fact. Mycenæan Hellas was responsible for many advances in architecture and engineering, as well as military power. A few additional rules and substitutions that need to be covered are as follows.

**High & Low Men:** High men are likely be hemitheoi and a player of such a character should choose from whom they descend. Low men are likely to be the children of spirits like the nýmphē, or creatures such as satyros. It is suggested for such low men to use the shapechange option. A low man may also have no ability to enchant in and of themselves, but instead they receive items of magic from a generous patron. A player who is looking to play a character in the Kirke mold, should create a low woman who's focus is on potion creation, and they should understand the rules of alchemy.

**Magic & Miracles:** Miracles are the most common form of magic in the Helladic setting. Magic-users use papyri or clay tablets to record spells. It is suggested that spontaneous magic be limited in accordance with rules from the "Shutur Eli Sharri" above. Though not necessary, players should make their choices about areas of proficiency based upon who they are related to as high. This offers additional believability to the fact that most high men be hemitheoi.

**Scythe & War Chariots:** A chariot is a two-wheeled cart intended for use on the battlefield. Either 2 or 4 horses are required, and the rate of movement equal to the type of horse. Each requires a charioteer to steer, and a single passenger is free to engage in both melee and missile combat. A scythe chariot causes a hit to any creature within a 1" x 2" area surrounding the chariot (no roll required), provided it is in motion. A chariot has the defense points of a light catapult.

**Tactics & Units:** Mycenæan units were mostly footmen of all classes (light, heavy, armored and elite). Footmen use shields, spears, and to a lesser extent, swords. Rare single troops and units may use axes, bows, javelins, maces and slings. Armor is uncommon though not rare. Leather, studded leather, scale and bronze plate known as a panoply, are all likely to be used.

Though little in the way of cavalry was used, the function of chariots in Mycenæan warfare is still uncertain. The use of a chariot in Helladic war was known in earlier eras but thought to be less common by this time. The role of the Mycenæan navy was also unclear, as few battles would occur on the open sea. Siege warfare however is becoming more common.

## Mythology of the Odysseia

The religion of Mycenæan Hellas is a precursor to the classic Dodekatheon of the later Hellenistic people. There is a defined higher realm in Olympus, and the chthonic lower realm of Hades. Hellenistic beliefs have a fondness for heroes, and such people are often elevated to immortality.

**Athenaie or Mykene:** A spirit of craft, war and wisdom, who is seen as calm and just. She is the companion of heroes, and contrary to later myths, she precedes the spirit Zeũs.

**Kalypsō:** A nýmphē and daughter of Atlas, she resides upon the island of Ōgygīa, where she keeps Odysseus for a period of between 1 and 7 years.

**Odysseus:** King of Ithake and great-grandson of Hermāhās, he is the Odysseia's protagonist and known for his guile.

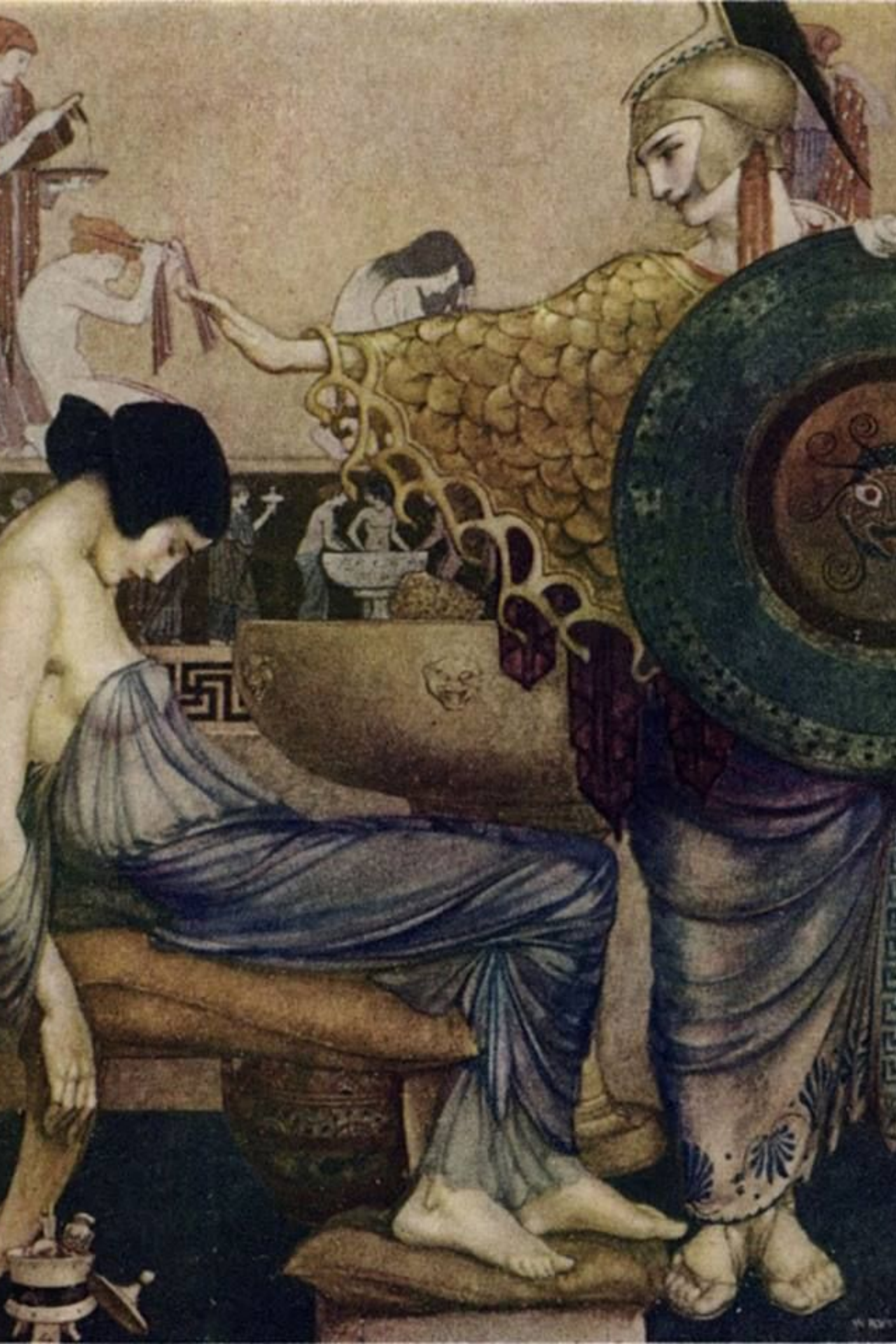
**Poseidon:** This spirit is known as the Earth Shaker and the King of the Seas. He is also known to have tamed the horse for use by gods and men. He is the father of many spirits and monstrosities.

## Themes of the Odysseia

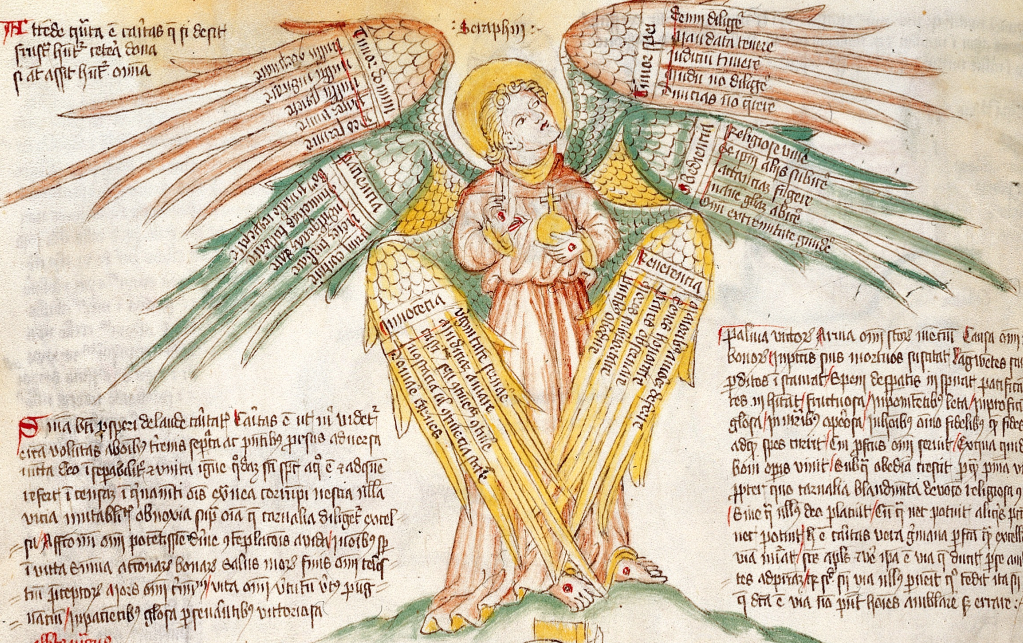
The Odysseia presents many prominent themes which occur in mythology regularly. Such themes are great seeds, or simple plot points, to work into any game. These themes are covered more thoroughly below.

**The Curse or Geas:** In this plot point, the characters are hindered by a curse, or alternatively a geas. In order to move beyond a predetermined point in the campaign, the characters must find a way around the curse. This often involves righting the wrong which led to the curse, or facing the weight of the geas. The curse generally has no other effect.

**The Search for Home:** This makes a good main plot point. A group of lost adventures trying to find their way home. This is especially useful for sandbox style games where progress is somewhat random. In such games, the referee should place the home location secretly on a hex grid. The players must then find their way home.



Attende quia est caritas quam si desit frustra habentur cetera omnia si autem assit habentur omnia


Seraphin :
Timor domini
Timor dei
Deum diligere
Mandata tenere
Iudicium timere
Mundum non diligere
Divitias non querere
Obediencia
Religiose vivere
Se ipsum aliis subdere
[illegible] fugere
Inanem gloriam abicere
Omni extremitate gaudere
Paciencia
Innocencia
Virginitatem servare
Iusticiam amare
Penitencia

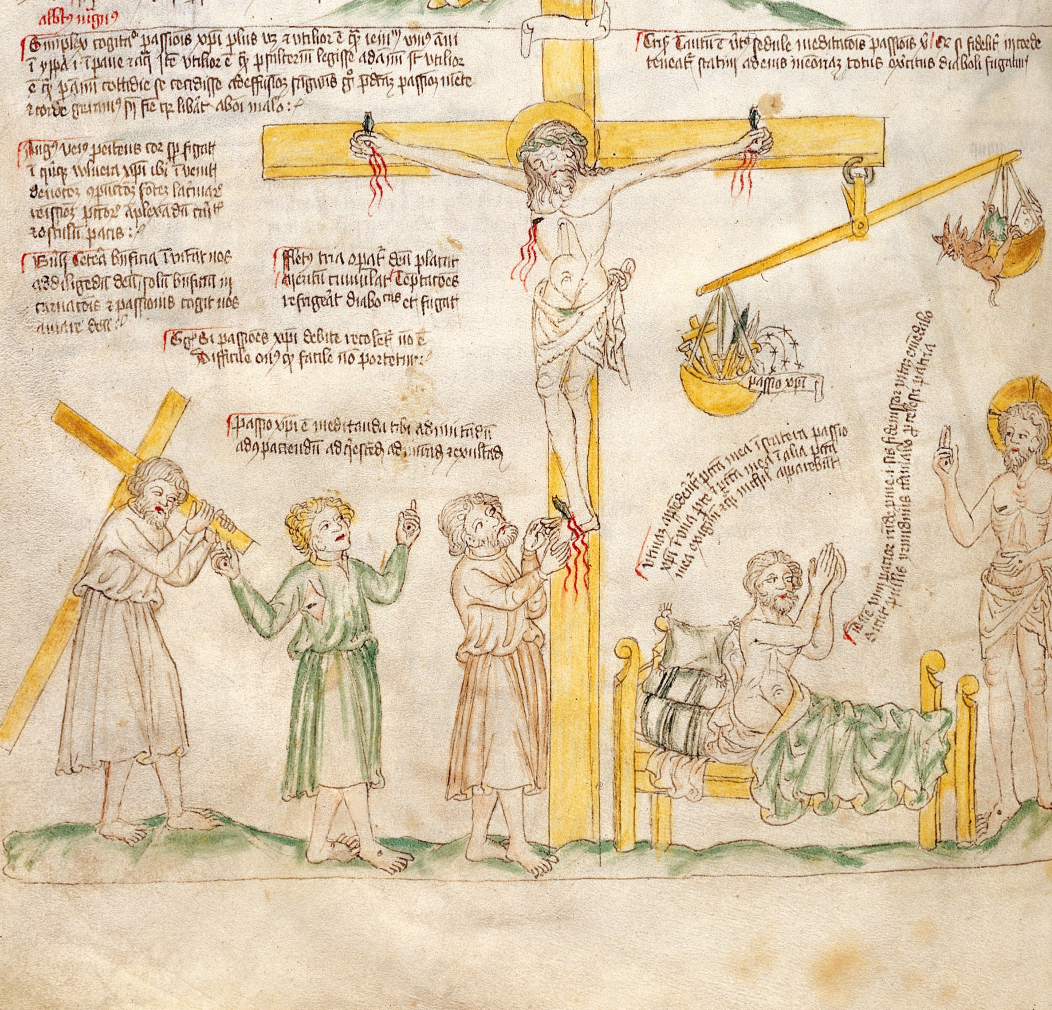
Summa [illegible] de laude caritatis. Caritas est ut mihi videtur certa voluntas ab omnibus terrenis separata ac presentibus prorsus aversa unita deo inseparabiliter et unita igne quodam spiritus sancti a quo est et ad quem refertur incensa inquinamenti omnis extranea corrumpi nescia nulli vicio mutabilitatis obnoxia supra omnia que carnaliter diliguntur excelsa / affectionum omnium potentissima divine contemplationis avida / in omnibus semper invicta summa actionum bonarum salus morum finis omnium celestium preceptorum mors omnium criminum / vita omnium virtutum virtus pugnantium / impatientibus gloria perseverantibus victoria.

Albertus magnus

Palma victorum / anima omnium sanctorum mentium / causa omnium meritorum bonorum / impetus per quos mortuos suscitat / languidos sanat / perditos reformat / spem desperatis inspirat / pacificans inertes in caritate / fructuosa / in penitentibus leta / in proficientibus gloriosa / in martiribus [illegible] / in confessoribus amor fidelibus quo fides concipit atque spes tendit / cum perfectis omnium perficit / ex qua quidquid est boni operis vivit / sine qua accidia tepescit / per quam anima vivit propter quam carnalia blandimenta devoto religiosa contempnit / sine qua nullus deo placuit / cum qua nec potuit aliquis peccare nec potuit / hec est caritas vera germana pro qua in excellentiorem viam mittit / sic apostolus dicit ipsa est via que ducit per se ambulantes ad patriam / sicut sine via nullus pervenit quo tendit ita sine caritate que dicta est via non possunt homines ambulare sed errare.

Simplex cogitatio passionis Christi plus valet et utilior est quam ieiunium unius anni in pane et aqua. Item utilior est quam psalterium legisse ad annum. Item utilior est quam per annum cottidie se verberasse ad effusionem sanguinis. Sanctus Petrus: passionem mente et corde gerentibus sic [illegible] liberat ab omni malo.

Crux tantum est virtutis sedule meditationis passionis Christi / Et si fideliter in corde teneatur statim ad eius memoriam totus exercitus diaboli fugatur.


passio Christi

Augustinus: Verus penitens cor suum figat in quinque vulnera Christi ibi invenit devotorum compunctorum fontes saciatos refessos peccatorum amplexandum consolacionem patris:

Bernardus: Ceterum beneficia invenit nos ad diligendum deum; solum beneficium incarnationis et passionis cogit nos amare deum:

Fletus tria operatur: deum placat / meritum cumulat / temptationes refrigerat diabolum et fugat

Gregorius: Si passio Christi debite recolitur nichil est difficile quod equanimiter non portetur:

Passio Christi est meditanda tibi ad imitandum ad patiendum ad gestandum ad [illegible] et exultandum

[illegible] excedunt peccata mea in statera passio Christi et omnia peccata mea talia peccata mea exigunt que nunquam apparebunt

Recte unum [illegible] in illo tempore [illegible] sanguinis effusione [illegible]

## The Execution of a Spirit, 33 CE

Recorded by historians and theologians in a great many ways, the trial and execution of what was presumed to be a living deified spirit marked a frightening change in the relationship between common men and the spirits. In the end it would be seen as the catalyst of a great change, the balance of power had shifted and man was determined to rule alone.

During this time, man had made great progress in the sciences and had created vast civilizations. With the ability to explain the world in terms of reasoned facts and scientific study, the forces of magic grew ever weaker. There was always conflict among the realms, between the chaos of magic and the order of the mundane but, this was different. Common men, free of any true outside threat, came to claim all they knew for themselves alone. Though they worshipped the spirits as gods, they only seemed comfortable when no one around them was greater then they. This act of violence on a barren plain in Roman occupied Salem marked the start of a great war. Man had killed who was believed to be a deified spirit, and in so doing came to worship their sacrifice.

**The Conflict:** This plot point be consistent across all games within the setting of Færie Tales & Folklore, but as of 33 CE, the conflict has taken a decidedly more destructive turn. Common men sought to drive out all others from the mundane world they felt was theirs, but this caused deep conflict with the traditions they held and had venerated since their rise from the apes. This caused further turmoil in the hearts of men, bringing them to worship the spirits they had destroyed in a manner similar to the way they once worshipped their own dead ancestors. As of this moment in history, the spirits began to understand that common men was no longer the ally of old, but rather a conqueror.

## Mabinogion, 480 CE

The Mabinogion is a compilation of tales from Cymru, or Yr Hen Ogledd, the land now known as Britain and Wales. The tales are told in four parts, or "branches" and include from seven to eight additional tales depending upon the compilation.

The four branches of the Mabinogion tell of the character Pryderi fab Pwyll, though he does not always play a central role. The many tales contained within the compilation cover a great many themes, as well as encounters with legends such as King Arthur, and historical figures such as Flavius Magnus Maximus Augustus. The primary branches of the Mabinogion culminate with the death of Pryderi at the hands of Guidgen fab Dôn, hero and magician of Guynet.

The collection of tales occurs over a relatively large span of time. Though the four branches focus on a much shorter time frame, the life of Pryderi, the full set of tales possibly spans a great many years. The span of time covered does not cause many issues with the rules as currently provided, but a few additional considerations are detailed to improve the feel of a game set within this era. Note, a large amount of Roman infrastructure still exists in Britain, roads, forts, etc. This is distinct advantage to the ease of gaming in the environment.

**Bardd:** A bardd is a courtly poet of the Cymru people. Such men were highly learned and well versed in music and cultural lore. In games set during the Mabinogion, a character with the entertainer background may choose to be a bardd instead. A bardd is considered an upper class profession, and they are part of the king's court. A bardd has most of the same initial equipment provided an entertainer (though of higher quality), but they begin with 2d6x10 silver, and they enjoy a life style closer to that of nobility then that of an itinerant artist or musician.

**High & Low Men:** A high man is likely be the child of the Tylwyth Teg or, if from Ériu, the Tuatha Dē. Their abilities are much the same as the high men presented in the section "Dramatis Personæ", the heirloom option is common for such characters. If the character is Angle, Jute or Saxon, they could be a descendent of the alfar.

Low men are often Spriggan or Trow, while those of the northern reaches may be Dvergr. Any of the options available to low men are appropriate for this era.

**Magic & Miracles:** Magic fills a prominent role in the tales of the Mabinogion. Miracles are performed by both Christian and Pagan priests. Magic-users keep collections of parchment or scrolls, some may even keep books. Spontaneous magic does not need to be limited, though this is always an option should all the players agree (see Ki-En-Gi above).

**Tactics & Units:** Footmen during this era may be of any class. Peasants or levies usually wear a gambeson or leather armor; they carry shields; and use hand axes, short bows, spears. A professional soldier is likely to wear studded leather or mail; carry a shield; and wield swords in addition to the above armaments. A noble is equipped as a professional soldier but they are more often mounted.

Horsemen are either professional soldiers, or noblemen and are equipped similarly to the footmen above. The lance is more common among noble horsemen. Chariots are a vestige of a bygone era and such, such vehicles see almost no use during this period of history.

Though raiding and trade is common, naval battles are very rare. However, sieges grow more common with each passing decade. The hillfort is the most used fortification, but castles and other more formidable structures are not unknown.

## Mythology of the Mabinogion

The legends and mythology within the Mabinogion, and the Cymru in general, are just beginning to feel the encroachment of Christianity. Though paganism is still common across the isles, Pādraig has converted much of Ériu and Augustine of Canterbury would soon be on his mission in Britannia.

The ancient religions of the Brythonic people, and their Gæl neighbors, were both animistic and polytheistic. They featured well defined cosmologies, and rich mythology that was passed on by an oral tradition. The Cymru called their Otherworld Annwn, the people of Ériu referred to it as Tīr na nÓg.

**Arawn:** Arawn, the Cymru King of the Underworld, who is later thought to be a part of Gwynn ap Nudd, King of the Tylwyth Teg. He is associated with the "Wild Hunt".

**Guidgen fab Dôn:** Born to a lineage of high men, Guidgen fab Dôn kills Pryderi fab Pwyll in single combat. Known for his cunning, as well as his skill as a magician and warrior.

**Math fab Mathenwy:** King of Gwynedd and born to a line of high men, it is said he must rest his feet on the lap of a virgin if not at war, or die.

**Pryderi fab Pwyll:** King of Dyfed and son of Rhiannon, this character appears in all four branches of the Mabinogion. He was stollen at birth and his mother accused of infanticide. In time he grew to a heroic young man and reconciled with his estranged family. He is killed by Guidgen fab Dôn.

**Rhiannon:** A lady from a line of high men, Rhiannon is said to be closely associated with horses. She is the mother of the hero Pryderi, and known for her insight and generosity.

## Themes of the Mabinogion

The themes presented in the Mabinogion can be complex and difficult to use within a game. They often deal with the short comings, or weaknesses of a character. There are a couple that are great to use during a game.

**Changeling & Shapeshifting:** This plot point can be used in many ways. Commonly, a trusted alley is briefly mimicked by crafty færies, or magicians. In the most insidious instances, a child is replaced with a changeling. There are many creatures capable of such feats of magic: from low men, to lōng, or even a doppelgänger.

The player acting as the referee must use planning to make use of this plot point effectively. It can be most effectively used to counter a recent triumph. Maybe the players worked to prevent a war, only to have a sorcerer assume one of their own identities, starting the war they hoped to prevent.

**The Impossible Task:** A common theme in many myths is for the characters to face a seemingly insurmountable trial or to complete a task which is deemed impossible. Such trials or tasks are not intended to involve combat. Traveling to the lower realms is a reoccurring theme, as is liberating one's self from bondage or servitude. In some cases the task is not one, but several tasks of ever increasing difficulty.

No matter what the task or tasks are, the resolution should not be a simple one. No such task should be resolvable with a simple roll under attribute check, though an extraordinary feat may. In many tales, the task is worded in such a way that a clever reinterpretation of the wording can lead to a resolution that is much simpler then intended. An example might be a task "No MAN can complete" being easily performed by a woman.

## Kitāb 'Alf Layla Wa-laylā, 600 CE

These tales, which were complied across centuries of time, are set during the end Sassanid Empire through the Golden Age of Islam. Told by the last in a long line of sacrificial virgin wives of the paranoid King Shahryār, the stories cover a great many themes. A few of the characters are based on historical figures, some of whom do not exist for two nearly centuries after the fall of the Sassanid Empire.

Known as Erānshahr by its people, the Sassanid Empire grew to encompass the areas now known as: Armenia, the Caucuses, much of Central Asia, Eastern Arabia, Egypt, Iran, Iraq, the Levant, along with large portions of Pakistan, Turkey, and Yemen. The Sassanid Empire was a major influence on the cultures of the world, including Rome.

**Greek Fire:** An incendiary concoction capable of burning while floating on top of the water. A small jug covers a 1" square and causes a hit every turn. It burns for 5 turns if it ignites nothing else combustable. Larger areas burn for longer and are resolved as dexterity save or die rolls.

**High & Low Men:** In earlier years of this era, a high man is likely to descend from dæva, asura or other such creature. In the later years, such characters are likely to have the blood of the Jinn in their veins. The collector of magical objects is rather common, and represented by low men.

**Magic & Miracles:** Magic of many forms permeates the tales of the "Kitāb 'alf Layla Wa-laylā". Being Zoroastrian, or Mazdayasna, in belief indicates the presence of the Magi. The magi could be represented by both magic-users or priests, depending upon the practitioner. Spontaneous magic is limited as it is in the "Shutur Eli Sharri" entry above.

**Tactics & Units:** Erãnshahr footmen would carry shields and short spears. They commonly wore little armor and were most often peasants. Though occasionally bearing the term medium, these men were essentially light footmen.

The cavalry of Erãnshahr was a formidable one. They used the cataphract model, and were medium or heavy horsemen. A cataphract of the Erãnshahr would carry a lance, a mace or sword, and often a horse bow. Armor and barding would be as heavy as could be obtained, with scale (treated as mail) being the most common, and many carried shields.

The navy of Erãnshahr served an important role, as control of their waters was a necessity for trade. It is believed they had at least some portion of their navy composed of prisoners, who were offered a chance at redemption. Additionally, siege warfare was much more common and their military made use of all manner of siege engine.

**War Elephants:** The Sassanid Empire made use of elephants for cavalry support. The statistics for elephants can be found in the section "All Creatures Great and Small". As many as five men can ride upon a war-trained elephant. If protected by a haudã, they have cover from indirect shots. Men protected in this way are generally beyond the reach of footmen unless they wield pikes or missile weapons. The haudã itself has the defense points of a small siege engine (3), and if the elephant should become enraged, it attacks anything near it.

## Mythology of the Kitãb ʻAlf Layla Wa-laylã

The compiled stories contained within the "Kitãb ʻAlf Layla Wa-laylã" are drawn from the folklore of Erãnshahr and the teachings of Mazdayasna. Some of the tales may be based on older Hindu stories, and others are heavily influenced by the growing faith of Islam.

**Ahura Mazda:** The sole deified spirit within the Mazdayasna faith, and the assumed creator of the universe.

**Shahryār:** The mythic King of Kings who ruled the Sassanid Empire near its end. His younger brother Shāhzamān ruled all of Samarqand.

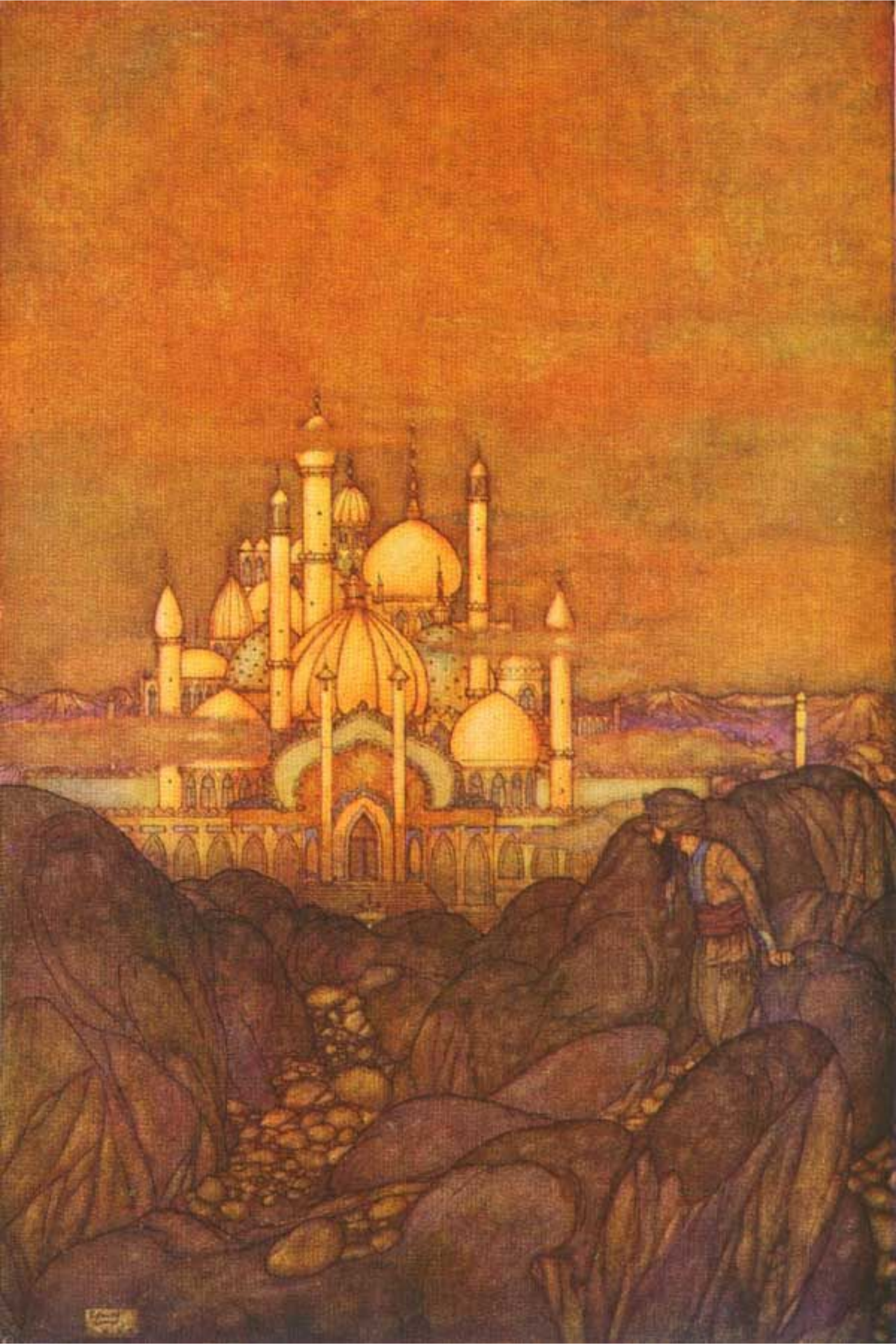
**Shererazade:** The last of the virgin wives of Shahryār, she is a gifted storyteller, a talent which keeps her from sharing the fate of her predecessors.

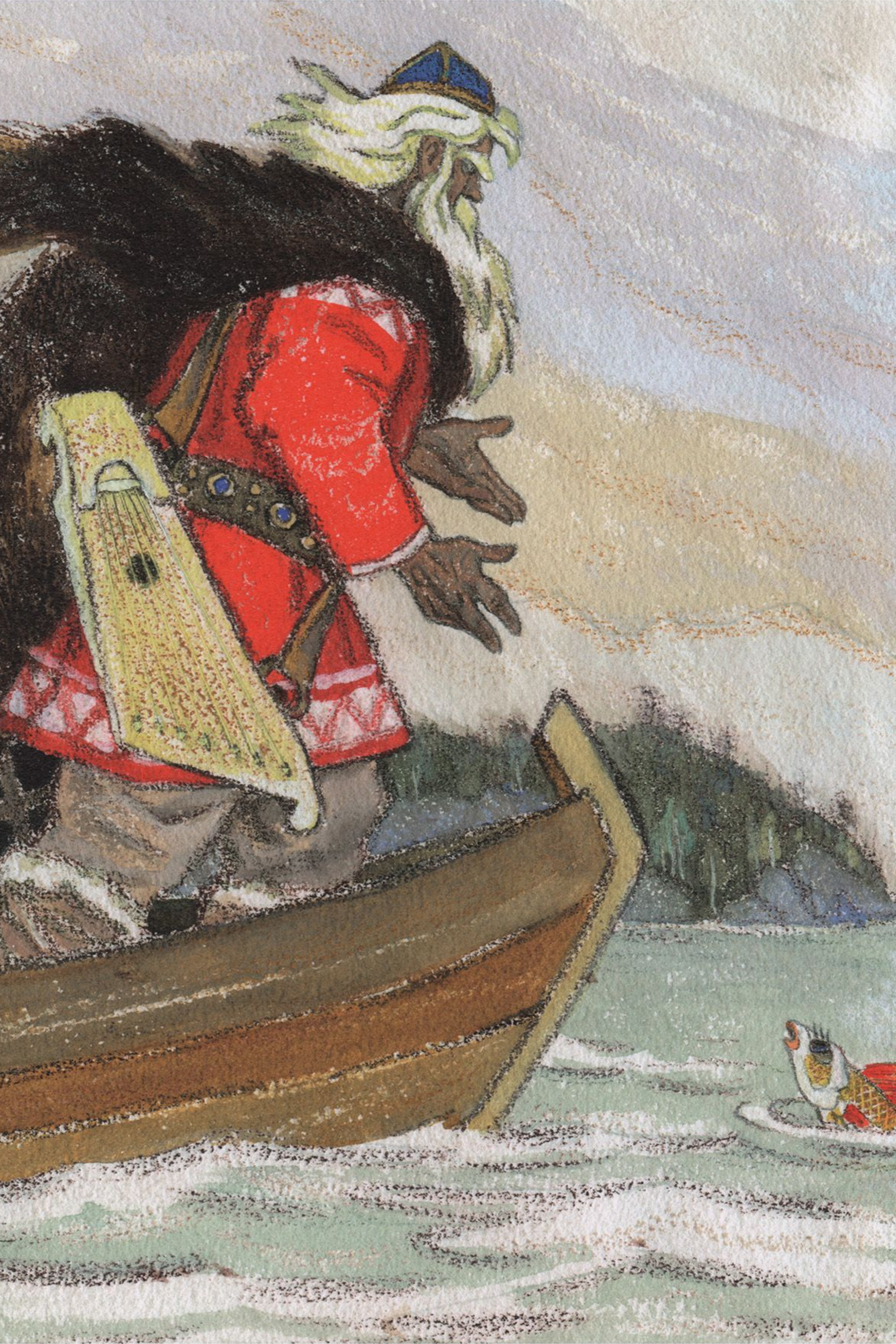
## Themes of Kitāb 'Alf Layla Wa-laylā

Due to the vast number of tales contained in the "Kitāb 'Alf Layla Wa-laylā", there are countless themes that can be put to good use in a game. Two of these are outlined below.

**Questing for Immortality:** Many mythic tales are driven by the quest for immortality. If a player's character is of 10th level, the player may opt to accumulate one million additional experience points. Once accomplished, the character is offered immortality at the end of the current adventure. However, the character must be effectively retired from play.

**Wandering the Otherworld:** The "Kitāb 'Alf Layla Wa-laylā" feature tales where the main characters travel to various realms beyond the mortal. In most otherworldly tales, getting there and back presents the struggle. In games using this plot point, the players not only travel through the many realms themselves, but often to various strange corners of each that have been lost to knowledge. In such games, the players should be given s method of travel (i.e., the Ebony Horse), if they have no other ability to move around the realms on their own (the campaign often defines the best method of travel).





## The Kalevala, 850 CE

This collection of Suomalaiset folktales set in the era before the rise of the Christian faith. The work is an abbreviated history from the creation of the Earth as we know it, to the rise and baptism of a Christian King. The Kalevala itself is divided into fifty songs, which are sometimes performed with a kantele player.

For a setting of a game, the Kalevala presents a few unusual challenges. First, it covers a vast amount of time. This fact alone can make knowing what technological era the game is currently in, difficult at best. Second, the characters lives also span a great length of time. In truth, time is amorphous in the tale. In "One Thousand & One Nights" anachronisms are common, but here time moves in mysterious ways.

**High & Low Men:** In either case, the character could be a descendent of the menninkäinen and men, or possess a lineage that can be traced back to one of the deified spirits. All of the options available to each work well in this setting without much need of alteration.

**Magic & Miracles:** Magic has a prominent role in the mythic nature of the Kalevala. The spirits may be called on for miracles, but it is magic that appears most. Most magic is accomplished through songs, whose lyrics must be obtained and memorized. The players may choose whether or not the standard material components of spells function, if side effects come into play (suggested though not backed up by the source material), or if the simple performance of the songs is enough to cast the spell. Spontaneous magic can be limited by the rules from the "Shutur Eli Sharri" section, but this is not a requirement.

**Skis or Suksi:** The use of skis, or suksi, is an efficient way to move through snowy regions. A man on skis can cover ground as a light horseman, provided there is a reasonable slope and the prerequisite snow. On flat land, he may keep pace with a medium horseman.

**Tactics & Units:** The Suomalaiset people are thought to have used both the shield wall tactics that are common to the northmen, as well as many of the cavalry tactics of the steeps people. It is most common to see light footmen and horsemen who carry some combination axes, bows, spears and swords. Shields are also common, especially in areas closer to the Norse. Few units wear armor beyond leather or heavy furs, but some may use mail.

The hillfort is the only real form of fortification available, and siege warfare is limited. Naval battles are not much of a consideration, though the Suomalaiset did construct boats, and possibly ships.

## Mythology of the Kalevala

The songs of the Kalevala contain a great many heroes and deified spirits. The Suomalaiset people are polytheistic, and many of their deified spirits have equivalencies in other nearby traditions.

**Ilmarinen:** The smith and architect of the heavens. It was he who originally forged the Sampo, an item which brought prosperity and good fortune to whoever possessed it.

**Louhi:** The vile witch-queen and matriarch of Pohjola, or the North. Known for her ability to change her shape and weave powerful enchantments, she is thought to be another form of the spirit Loviatar.

**Väinämöinen:** The central character of the Kalevala, he is a noted bard and described as being a wise old man. Some tales say he was the first man, others tell that he was a great shaman.

## Themes of the Kalevala

Many themes and plot points fill the Kalevala, from creation myths, to leaving the world by choice. Two such themes are detailed below.

**Failure:** This plot point resembles "The Impossible Task" from the Odysseia above, with an important difference, the characters are supposed to fail. This is useful in a narrative game as a way to increase tension, and add drama to the tale being told. Players are not often used to entering an encounter or scene where they most assuredly cannot triumph. How they navigate the act of staying alive can lead to some interesting, and tense moments at a game table.

Setting up a group of characters to fail can be a tricky thing to successfully manage. However, if handled correctly, a good group of players should realize they are outmatched. As a plot point, this makes for a great time to have a player commit to a heroic sacrifice, possibly saving the group as a whole. The best uses of this theme tend to set themselves up.

**Revenge:** A simple, classic theme. A good plot point for the death of a character. Revenge is an effective tool to motivate a group. If used apart from the death of a character, it may take a seriously horrific act within the game to induce such a reaction, so be creative. Revenge plots can be used very easily in conjunction with many of the other themes. It is not only a simple plot point, but it is flexible as well.

## Shui Hu Zhuan, 1110 CE

The story of "Shui Hu Zhuan" better known as the Water Margin, is possibly the earliest example of a wuxia novel. It focused around 108 outlaws who stand against a corrupt local government. The tale is set during the Song Dynasty, which ends with the formation of the Mongolian Yuan Dynasty.

In the early portions of the story, the band of outlaws is but seven men. Their raids and robberies on corrupt officials draws more, and more support. Famously, some of the supporters are famed for "special skills". The outlaws eventually defeat the Imperial Army at Liangshan, and are given amnesty by the Song Emperor Huizong. The Emperor sends the outlaws to quell a rebellion and invasion from the Liao Dynasty. Though the outlaws are successful, two-thirds parish while the 108 are scattered, and their leader poisoned.

**High & Low Men:** In such tales, a high or low man could be related to the spirits, possibly even a demon. A high man could also simply be a master of qinggong, who has a great amount of neili, or internal strength. Though not supported in the source material, a low man could fill the role of a taoist priest or sorcerer. In such cases, the enchantment ability of a low man can be used to produce potions and scrolls, or even a weapon of otherworldly ability.

**Magic & Miracles:** Magic within the "Shui Hu Zhuan" can be seen in unusual places. Spirits are still commonly called upon for miracles, and taoist wu (or sorcerers) may create true magical effects. However, most magic is the province of various martial masters, through the application of qinggong techniques. For game purposes, a qinggong practitioner is a single-class high man magic-user who abides by the following modifications.

- A qinggong practitioner is allowed to choose four weapons that do not cause additional fatigue to use.
- A qinggong practitioner is not adversely affected by iron.
- Such "magic" is not affected by the presence of common men, no matter the number.
- Unlike a high man, the aura projected by practitioners of qinggong mirrors their emotional state directly. Anyone within the aura literally feels the practitioners state of being. A man at peace projects such to anyone nearby. A warlord is frightening to all encountered. The range of this effect is unchanged.
- Though most have no otherworldly bloodlines, a qinggong practitioner does not possess the magic negating effects of a common man. However, they have a similar effect upon the state of reality as a low man or monstrous creature.
- The unarmed attacks of such characters are lethal. Usually unarmed attacks are only allowed to subdue a foe.
- A practitioner of qinggong should choose a style of martial arts, either real or imagined, as the basis of their magical arts. In game terms, this functions much the same as the limits placed upon spontaneous magic from the "Shutur Eli Sharri" above. The main consideration is thus, effects created by such characters should be within the plausibility of the wuxia style. Qinggong magic can be used to make leaps of great distance, or to make attacks of remarkable power, as examples.

**Spear, Fire:** An early blackpowder weapon, which is treated as a standard spear in all ways. The spear contains a bamboo firing chamber near the weapon's head. When lit, the weapon fires single shot next turn that covers a 5" by 1" cone. The attack is resolved as the granada detailed in the blackpowder section of "The Rules of Engagement".

**Tactics & Units:** The Song military was a well disciplined force, kept partially neutered so as not to pose a threat to the Emperor. The military units are most often heavy footmen and medium horsemen. Some form of scale, or brigandine type armor is generally worn. Crossbowmen are central to the Song army, as they offer a strong defense against a cavalry charge. Fire lances are employed by the end of this era, ushering in the age of gunpowder.

Naval warfare plays a role during the Song Dynasty, though not so much so in the story itself. The navy deployed ships capable of carrying 1,000 men, and they even made use of early paddle boats. The construction of more fortified castles and other similar structures led to improved siege engines, of which all are available.

## Mythology of the Shui Hu Zhuan

The Song people, like much of the Huaxia culture that had come before, believed in many different faiths. Buddhism is common, though Emperor Huizong is a proponent of taoism. The traditional folklore of Huaxia, is ever present and never far from the minds of the common folk.

**Bao Daoyi:** This taoist sorcerer was an enemy of the 108 Heavenly Spirits. He possesses a magical sword capable of killing any enemy within 100 yards. It is Daoyi who cuts off Wu Song's arm. Bao Daoyi is also regarded as a capable summoner.

**Gautama Buddha:** Commonly known as "Buddha" he is the founder of the Buddhist school of thought. It is his teachings which are most widely followed during the time of the "Shui Hu Zhuan". He achieved the state of enlightenment during life, thus becoming a divine spirit by an act of his own will.

**Lin Chong:** Sometimes called “Panther Head” he had been the lance instructor for the Imperial Guard. Framed for the attempted assassination of the Grand Marshal, he endures facial tattooing and then exile as an outlaw.

**Lu Zhishen:** Often called “Flowery Monk” he was brash and loyal, but he was most renowned for his great strength. He kills a bullying butcher and flees to become a monk.

**Wu Song:** An orphan who grew up with his older brother, Wu Dalang. Song was a described as an impressive man, who once slew a tiger with his bare hands. He becomes an outlaw trying to avenge the death of his brother. During a duel with Bao Daoyi, he loses his left arm.

## Themes in the Shui Hu Zhuan

Across its many chapters, the tale explores many themes and plot points which can be useful at the game table. Of these, two are explored below.

**Heroic Outlaw:** This is another very common and simplistic theme, that works well. The players in these games assume the role of outlaws or rebels trying to do good. In this game type the characters are wanted by the law and they face the repercussions of this constantly.

The largest change for the players is the characters should begin with some form of hideout. This is important, as it can provide a bit of respite when the characters (and their players) need a break. The hideout itself can make a great plot point, as it may be discovered, or even attacked. The hideout can be as detailed or as basic as the current game requires, and there should be ways it can be improved or expanded. The outlaw background is a good choice for the player’s characters.

**Heroic Sacrifice:** This theme is usually best if planned prior to its occurrence. A character who makes such a sacrifice dies from the use of this plot point, though the death turns the tide of the current encounter or engagement.

In game terms, such a heroic sacrifice terminates the current encounter or engagement in one of two ways.

1. The character takes out enough of the current enemies or kills a single major enemy (if appropriate), in a stunning display of gutsy heroism and here-to-for untapped skill.
2. The character's sacrifice allows the other characters the chance to escape from some truly insurmountable foe. The escape is total and the characters should have a good bit of time before that particular enemy finds them again.

The player who makes the heroic sacrifice is allowed to create another character, with a few modifications.

1. The new character begins play with the same number of levels as the sacrificed character minus 1.
2. The new character should acquire most of the gear of the sacrificed character. If this is not possible, provide the new character with appropriate gear of equal value.
3. The new character should be given one exceptional item of magical power, agreed upon by all the players, which is befitting of the new character. Examples might include: a legendary weapon, or a staff of wizards, etc.
4. In place of the above exceptional item, the new character may choose to gain an additional 10% experience point bonus.

Lastly, the sacrificed character becomes a legendary hero of the area, or his people, etc. An heir is given respect because of their ancestor, though much is expected of such an heir and this can be a terrible burden.

## Popol Vuh, 1225 CE

The Popol Vuh is the definitive work of the K'iche' Mayan who lived in Q'umarkaj, a fortified town in the area known currently as Guatemala. Along with a retelling of the Mayan creation myth and the noble genealogies of the Q'umarkaj, the stories tell of the heroic twins Hunahpū and Xbalanque.

The Mayan civilization never really left its Stone Age before being conquered by the Spanish in 1524 CE. This level of technology needs to be addressed for games set within this era. Evan as a stone age people, the Maya were advanced in many areas. From astronomy and mathematics, to architecture and urban planning, the Maya made remarkable advances.

**High & Low Men:** A high man is often descend from a deified spirit, or less often from a minor spirit. Low men are likely nagual, thus possessing the shape changing option. A nagual is most likely to become a jaguar, but other options are possible. Low men can be used for ah-men as well. All options presented for either lineage should still be applicable.

**Magic & Miracles:** Miracles are the most common form of magic used in this era, thus priests of the shamanic sort are common magical practitioners. Magic-users are thought of as sorcerers, and they carve their spells in ornate rods or weave them into decorated clothing, etc., rather then carry a spell book. Spontaneous magic should be limited by the system presented in the "Shutur Eli Sharri".

**Obsidian & Stone Weapons:** If a 1 or 2 is the result of a combat roll made using an obsidian or stone weapon, the weapon breaks. If a combat roll for an obsidian arrow results in a natural 20, the resulting wound requires chirurgy or magical healing, and causes twice the normal hit penalty.

**Tactics & Units:** Little is known about Mayan tactics. Most large battles likely occurred within melee range, though some skirmishers and archers were employed. Units are exclusively light footmen, though some may wear enough leather, cloth or bone to qualify as a gambeson or leather armor. Weapons included: daggers, hand axes, javelins, maces, short bows, spears and crude swords, all crafted with bone, obsidian, stone and wood. Horses were unknown to the Maya until they were brought by the Spanish.

There is no evidence that the Maya engaged in naval battles, but sieges were likely. The technology used in such sieges is unknown, and the use of siege engines of any capacity would be vary rare, if any were used at all. The Mayan people did build large stone fortifications, as well as megalithic structures and most great Mayan cities had some form of wall.

## Mythology of the Popol Vuh

The Mayan belief structure blends shamanism and polytheism with ancestor worship. They venerate nearly 170 gods and goddesses, which follow a complex hierarchy. A solar element is prevalent in Mayan belief, as is a well defined cosmology. In Mayan belief, all the spirits of men are vanquished and sent to the underworld. It is only the spirits of the sacrificed who avoid such a fate. The sacrifice of men to the spirits was not uncommon, and priests held great power within the Maya.

**Cama-Zotz:** The bat spirits of the K'iche'. The Cama-Zotz tried to kill the hero twins and are associated with death.

**Hunahpú & Xbalanque:** The "hero twins" of K'iche' myth seeking revenge for their father's death. After many trials, the two triumph over the lords of Xibalba, the place of fear, in a ballgame. They eventually become the sun and moon.

**Hun-Came & Vucub-Came:** The demons "One" and "Seven" Death, it is they who behead Hun Hunahpū, father of the hero twins, while he is in the underworld.

**Q'uq'umatz:** The great feathered serpent and one of the main creator spirits. He is associated with wind and rain.

## Themes in the Popol Vuh

The Popol Vuh presents a number of familiar themes which can be utilized in a game. Two of these are detailed below.

**Bloodline of Renown:** This can be a difficult theme to use as it requires at least three generations of the same family to be retired, or killed, during as ongoing campaign. Each previous character must have either died during a heroic sacrifice, or been retired at 10th level. When the third character of a new bloodline is created, the player may roll or choose an ability from the options below.

1. If the character was originally of a bloodline of common men, they may choose to be either a high or low man, as will all his descendants. This may work the other way if the player desires as well, with common men being born to high or low man lineages.
2. The bloodline enjoys strong ties with a particular deified spirit (player's choice). When calling for a miracle from that spirit, they may add 5% to the roll.
3. A member of the bloodline may cast spiritualism once per month, no complexity roll is required. The spirits being asked must be ancestors of the bloodline.
4. Members of this bloodline have an affect on the state of reality equal to: 100x normal if a common man, or 10x normal if a high or low man.

**Sporting Events or Games:** This plot point is useful when the usual deadly encounter has grown thin, or in situations where the players may wish to test their skills with little chance of death. Historic games of sport included: cuju, hurling, pitz, and the Olympias, or the Cymru peoples "Wild Hunt". The stakes of these games, or events, varied but the challenges are often set to show physical and mental prowess. There is no simple way to handle all sport though the rules of a game such as this. However, the rules of attribute rolls and combat may provide reasonable outlines for such events. Ideas for games of skill or athletic prowess are covered below.

- *Archery:* Competitors take turns shooting an arrow at a target. A standard combat rolls is made each time, modified by the number of men the archer fights as (3 men would equal a bonus of 3, etc.). The best total score, figured by adding together all shots from each single competitor, wins.
- *Footrace:* The competitors choose a speed to run, from 6" less then their normal move, to 6" more. Each inch is used as a modifier for a constitution check. Running at a lower speed is subtracted from the roll, higher speeds are added. After a set number of rolls the winner is whoever crossed the finish first.
- *Hunting:* This form of competition is common. Choose an animal, set it loose (controlled by the referee) and have the player's seek it out. Wisdom checks can be used to track, hunting animals may be used to improve one's chances, etc.
- *Weightlifting:* This is essentially a comparison of strength values. However, a set number of constitution checks should be made to simulate the number of lifts made throughout the whole competition.

The winner of an event should be awarded experience equal to half the level, or hits, of the creatures or characters beaten.

## A History of the Pyrates, 1690 CE

The proper title reads "A General History of the Robberies and Murders of the most Notorious Pyrates" and it contains the tales of many 17th and 18th century pirates. Most of the entries refer to historical figures, though a few spoken of in Volume II, are of dubious authenticity. These stories stretch as far as the Americas, and the deeds are often exaggerated, but this work influenced the many others.

A game set within the Golden Age of Piracy needs some additional rules to effectively portray the era. Blackpowder has become a common tool of warfare, powering canons, muskets and pistols of all types. Vessels of the era are massive, heavily rigged sailing ships which make little use of oars. These ships become the only home most pirates ever know.

**Flintlock Muskets & Pistols:** These blackpowder weapons are vastly improved from the days of the arquebus. They need no live source of flame to fire, instead relying upon the spark generated by a piece of flint. Both weapons use the charts for the arquebus to determine a hit and its effects. A pistol only has half the range of an arquebus, while a musket has twice the range.

**High & Low Men:** Such characters are extraordinarily rare. A high man might be a changeling, or the recipient of some primitive ritual which awoke his spirit. Low men are a bit less rare, and could easily fit the mould of a salty dog.

**Magic & Miracles:** All forms of magic are rare at best during the Golden Age of Piracy. Miracles are the most common form of magic. A magic-user could be vodou priest, or taoist wu. Spontaneous magic should be limited as seen in the "Shutur Eli Sharri" entry.

**Pirate:** Characters during this era may choose to select pirate in place of sailor as their profession. A pirate is a lower class profession, and they are almost always treated as outlaws no matter where they travel. They are often ex-soldiers who were mustered out, or wounded. Perhaps even found guilty of a war crime. Pirates are often thought of as uneducated, but their many travels provide them with a much more worldly skill set then many other contemporary professions. A pirate begins as the member of a crew, and they own the following bits of gear: clothes appropriate for a seafarer, a cutlass, a pistol and shot, a personal peculiarity (such as an earring, tattoo, or unusual bit of clothing), along with 1d6x10 silver.

**Ships of Piracy:** This era focuses heavily on the ships each crew is on. Such vessels should almost be treated as their own character, and each should have a short writeup detailing the ship's capabilities (including a deck plan). Ships of this nature are likely to possess a number of peculiarities of note (color, name, known curses, etc). The following table offers the basic statistics for the standard military vessels of the age.

*Ships of the Golden Age of Piracy*

| Class | Cannons | Cargo | Crew | Defense |
|---|---|---|---|---|
| Sloop | 10-12 | 50 tons | 20-40 | 15 |
| Brigantine | 15 | 75 tons | 60-100 | 20 |
| Frigate | 28 | 100 tons | 75-125 | 25 |
| Galleon | 60-80 | 350 tons | 150-200 | 35 |
| Man-o-war | 124 | 200 tons | 175-250 | 50 |

- *Brigantine:* This twin masted ship is a common sight on the high seas. It could mount a decent number of cannons and was reasonably fast. Cost: £10,000.
- *Frigate:* A three masted ship often with twin gun-decks. A frigate is fast and maneuverable, which made them ideal for use as pirate ships. Cost: £15,000.
- *Galleon:* These four masted ships are ideal cargo ships. A galleon is large enough to pack serious firepower. These are large vessels, well suited for both piracy and trade. Cost: £25,000.
- *Man-o-war:* This is a massive, five masted warship with an astonishing number of cannons, and a huge crew. A man-o-war bears 56 cannons upon each broadside, 4 at the bow and 8 stern. These great ships rule the seven seas without question nor rival. Cost: £50,000.
- *Sloop:* These small, single masted ships are both quick and maneuverable. A sloop is a fine ship for aspiring pirates, as it can fill many roles. Cost: £7,000.

**Tactics & Units:** Units in a naval battle are footmen, with light being most common. Armor and shields are almost never used as they interfere with sailing and swimming. The most common weapons are: the cutlass (sword), daggers, flintlock muskets and pistols, as well as the occasional pole arm to repel boarders. Sieges nor cavalry have much place in a naval engagement.

**Waining Wonder:** Common men subtract an additional 5 on all random encounter rolls. Furthermore, it only takes 50 common men per high man to prevent magic or any alteration to the state of reality. This reflects the rapid decline of magic and myth from the world. Note, any game set after the 16th century suffers this effect.

## Mythology in A History of the Pyrates

The vast majority of the characters are Christian in such games, though most are also highly superstitious. A great many new faiths have been encountered with the discovery of new lands and new people. Many pirates have a near shamanic view of their ships, believing them to be as living beings. By this era, cosmology is often simplified to just heaven and hell, though many pirates have experienced the Otherworld.

**Davy Jones:** He is the sailor's Devil. He calls the wicked to join him under the waves, forever kept in his watery locker.

**The Father, The Son & The Holy Ghost:** This is a common title for the Christian god. Though his worship is ubiquitous, few are good followers of the religions teachings.

**Papa Legba:** The guardian of the crossroads, this loa is the intermediary between the spirits and man. He is often sought by followers of vodou.

## Themes of A History of the Pyrates

Being a collection of the tales of many of the most infamous pirates, A History of the Pyrates contains many themes for an exploratory narrative. Two such points are detailed below.

**Here be Dragons:** Much of the Earth had been discovered by the Golden Age of Piracy, but not all. A few brave captains sought fame by traveling beyond the borders of the map. This theme can aid in creating more of a fantastic feel, within a more modern historical setting. This works very well in sandbox style games, as the oceans have been known to spit forth and swallow entire islands.

When the characters move into unknown portions of the map, they no longer subtract the additional 5 when determining the type of enemy for a random encounter (see the "Waining Wonder" entry above). Naturally, it is much easier to make use of magic in these unexplored regions, as the impact of common men is almost nil.

**The Greater the Risk:** A pirate's life is a dangerous one, and most die a violent death. The dynamic between risk verses the potential reward is ever present. The more daring an act of piracy the greater the rewards, though this is true of most adventuring types, it is doubly so for pirates.

To best simulate this feeling within a game, the players need to be consistently met with challenges where survival is not likely, at least not without some clever planning and luck. In this setting, it is more likely to send players against a vast army of men, or a ship of higher class, etc then it is to send them against monsters of an Otherworldly nature. There is some precedent for monstrous versions of sharks, squid or whales which may attack a crew. However, such attacks are extremely rare at best. If this theme is used with "Here be Dragons" above, monstrous creatures and fell spirits are much more common while traveling in unknown areas.

In such games, players should receive greater rewards for very daring plans. In any large scale engagement where the enemy outnumbers the characters and their allies by 2 or more to 1, or by 2 full ship classes (sloop verses frigate for example), the characters should gain an additional experience bonus of 20%. If the characters have a large audience for their victory, they should gain a cumulative bonus of 1% per 100 spectators (which can include sparred men) on top of the original 20%. This offers incentive to attempt grand schemes and engage in suicidal battles.

## Michelson-Morley Experiment, 1887 CE

Over the spring and summer of 1887, Albert Michelson and Edward Morley performed an experiment which finally closed the door between the mundane realms and the otherworld. The teſt they performed used the relative motion of matter and the speed of light to offer the firſt clear evidence that the æther of myth simply did not exiſt (at leaſt anymore).

The experiments themselves marked the final division between this world and the next. The two realms would be separate ever after. As of 1887, the border realms and the mundane realms no longer mirror one another. Though there are a surprising number of similarities, there is no actual link. This is not the end of all intrusions between the worlds, but after this point only an act of great magic or advanced technology could allow such travel.

Monſtrosities are not affected by this alteration, though man has hunted them since it learned to fear the unknown. Spirits nearly completely vanish after this date and are only capable of manifeſting in areas of ſtrong magic (which have all but vanished from the world). After 1887, the chances any man, woman, or child may ever encounter a high or low man are almoſt nonexiſtent (though possible). Furthermore, all spells and spontaneous magic require a "magical mishap" roll, every caſting. Since spirits can no longer hear the pleas of common men, nor respond if they were able, miracles are no longer possible. Common men are now essentially on their own.

This is not to say the mythic has completely left the mundane world, or that magic has completely vanished. It does entail a "seemingly insurmountable diſtance" between the worlds, which had never exiſted previously. Those who remember feel a sense that something vital is missing, while the young revel in the dynamism of a future solely controlled by the common man. The Otherworld, freed of its confines, becomes truly different—

## Dracula, 1897 CE

This popular tale of monstrous villainy codified the traits of the legendary vampyre. Told in an epistolary format, it paints the tale of one Count Dracula, sometimes known as Count De Ville, and his attempts to invade the shores of Britain. It is told from the point of view of the Count's vanquishers and is a chronicle of their efforts to defeat the immortal beast. The events occur after the Michelson-Morley experiments but show an example of the sorts of fantastic adventure which can be had after 1887. Vampyre's, similar to high men, are spirits that generally consider the mortal realms as their home. It is because of this fact that such creatures continue to exist in the mortal realms when others fade.

**Backgrounds & Professions Update:** Playing a game set in the modern era requires a different list of options to use as character backgrounds and professions. This list and the original (in the section "The Hero") can be used together in the 17th through 18th centuries.

1. *Aristocrat:* As with the traditional noble, an aristocrat is a person of means (or the illusion of means). Such persons are often socially influential and well educated, yet most lack any real practical skills. An aristocrat begins with the following: a family estate and a personal townhouse in the city; a vast wardrobe of current fashion; stables, kennels and possibly an automobile. Aristocrats generally have a stipend of £2d100x100 per year.
2. *Craftsman:* A craftsman commonly possesses a range of creative skills, but they often specialize in the crafting of a particular type of item (gunsmith, wainwright, etc). A craftsman begins with the following: a workshop with an attached house (rural or urban), a modest wardrobe of functional clothing, tools, and £1d12+8 per month.

3. *Doctor:* This term can imply a good many things, from surgeon to scholar, but all are strongly academic and most have focused their studies upon understanding humanity. A doctor should define their area of expertise, and they begin with the following: a private practice or laboratory (urban or rural), a professional wardrobe, a doctors bag or satchel of necessary instruments; and £2d20x10 per year.
4. *Explorer:* A true adventurer, the explorer seeks fortune in the furthest corners of the globe (and beyond). It is not a profession for the meek or mild. Such brave souls tend to acquire a wide range of skills and worldly knowledge. An explorer has the following resources: a reasonably sized ship (either sail or steam) intended for exploration; a loyal crew; a compact but functional wardrobe; a rifle and a pistol, or two revolvers; an odd pet from a far off corner of the world. Most are well funded receiving £1d100x10 per year, though they must pay their crew.
5. *Laborer:* These folk are surly and tough, they are made such through endless days of hard labor. Some, may likely be skilled, others are just bodies. A laborer is a practical man or woman, who's life is about daily needs. In a modern society many are reasonably well educated, with but class and fortune deciding their lives. A laborer owns the following: a set of basic hand tools; a simple and rugged wardrobe; a family, and the need to pay rent. A laborer earns £1d8 per month.
6. *Military:* This is another term that can carry a number of similar meanings. From a militiamen, or member of an army, to a proper officer in the Navy, this background is one of no-nonsense reality and painful memories. These are gritty, often cunning people honed by discipline. Such men begin with: a homestead and family; a war horse and tack; sword and rifle; and a pension of £150 per year.

7. *Occultist:* Often charlatans, these peculiar folk study the dark corners of the universe around them, searching for some sign of a mystical world. These individuals are often the only remaining sources of otherworldly knowledge in the “modern” world. Most seem a bit daft, some are dangerously unstable, but none are “normal”… No matter how they appear. An occultist begins with the following: a small, gloomy townhouse or old cottage in the country; an odd, monochromatic wardrobe; some very appropriate pet. Most survive through the patronage of the wealthy, taking in £2d20 per month.
8. *Professional:* Clerks, lawyers, professors, and the like are all examples of the professional. A professional is likely to be well educated and employed by a large corporation or university. They often have resources and connections, but are limited in practical skill. Professionals begin with the following: a townhouse or rural estate; a family; a high quality wardrobe intended to impress; a fine riding horse; along with an income of £2d20x10 per year.
9. *Religious:* The faithful have dedicated their lives to religion and its advancement. In days past they held the ears of the spirits, now they simply have faith. The organization is the largest asset any religious individual has, apart from some knowledge of the otherworld (though clouded by the tenants of their faith). A religious individual begins with the following: a habit, robes, or other vestments; a simple wardrobe; a holy text and worn symbol.
10. *Scientist:* This individuals are testing the boundaries of the universe itself. They seek understanding through empirical study not faith. A scientist begins with the following: a home with attached laboratory; a stuffy and scholastic wardrobe; a field kit relating to area of study; a group of known peers, and patronage worth £3d100 per year.

11. *Tough:* A "tough" can be many things: a thug, a body guard, an enforcer for a crime boss, and even your basic drunken pugilist. These individuals often live within the world's fetid underbelly. Many develop skills considered a bit "unsavory". A tough begins with the following: the support of some unseemly organization (known or not), a small wardrobe of the desired "style"; a residence; a small arsenal; some form of mask or hood; and an income of £2d20 per month.
12. *Watchman:* A town sheriff or other officer of the law, a village guard, or even a hired detective, these all are considered watchmen. Such folk are often dedicated, if not a bit grim, and most are well skilled. A watchman begins with: A townhouse or rural homestead; a dignified if not spartan wardrobe; a light war horse; a revolver and a club (mace); and a pension or patronages worth £150 per year.

**High & Low Men:** After 1887 and the Michelson-Morley experiments, the mythic earth is radically different. With the division of the realms, all things otherworldly have almost vanished from the world. High and low men share similarities with common men, allowing them to at least move through the modern world. Low men having little actual connection to the otherworldly realms are impacted least, high men become a distant memory. Those of either lineage that do still exist are likely to carry very distant and strained bloodlines to the once great people from whom they descended.

At this point in history, a player should offer a convincing reason why a high or low man would benefit the ongoing tale if allowed as a character. Furthermore, the referee should do their best in enforcing the scarcity of such player choices, and thus maintain the "feel" of the setting.

**Magic & Miracles:** As explained previously, magic is FAR more difficult after 1887 (see "Michelson-Morley experiments") and miracles are not possible. Any spell cast during this era causes a magical mishap, though cantrip effects cast through spontaneous magic are not effected. The natural abilities of otherworldly creatures and monstrosities are not affected (such as a low man's growth, etc).

**Tactics & Units:** The dawn of modern warfare came at the end of the 19th century. With improvements in firearm and artillery technology, body armor is largely forgotten and the tactics of warfare changed to fit the new weaponry. The idea of cavalry as a viable military unit is waining during this time as the realities of war change the battlefield. A few of the important differences are discussed below.

- *Artillery:* When compared to the bombard of eras past, a modern artillery piece has a much greater effective range. For the sake of simplicity, all other mechanics remain the same. For example, the Canon de 75 could put ordinance some 9,300' downfield (or 930" in game!) and they fire an explosive shell.
- *Rapid-Fire:* Early examples of practical rapid-fire weaponry begins to appear during this time. The Gatling gun (circa 1862-) was an example of such a weapon. These weapons choose a line of fire 1 1/2" wide, everything within that area out to the range of the weapon must make a save or die roll (dexterity). The save is unmodified at short range, or 1/3 of the maximum range. The save gains a bonus of 3 if at medium range, or 2/3 of maximum. The bonus grows to 6 at long range.
- *Repeating:* A repeating, or revolving, weapon can fire as many shots per round as the user has combat rolls, up to the total amount of ammunition the weapons holds.

**Technology & Travel:** The 1800s was an era of radical growth as the planet seemingly shrunk. Telephones allowed us to speak to one another over great distances. The automobile brought with it the promise of simple, personal travel. Great railroads attached vast areas of land, and steamships had now attached cultures across the oceans. Traveling across the globe was now possible for almost all people of reasonable means. It was the rise of industry and the interment of myth. As the century closed and the next began, the first zeppelins would take flight. A few prominent means of mechanized travel are covered below.

*Methods of Mechanized Travel*

| Type | Move | Rate | Year |
|---|---|---|---|
| Automobile | 12” | 6 hexes | 1885 |
| Locomotive | 48” | 50 hexes | 1813 |
| Steamship | 18” | 20 hexes | 1813 |
| Zeppelin | 12” | 10 hexes | 1900 |

**Weaponry of the Modern Age:** Several advancements in the firearm brought them into greater prominence in 19th century. Other forms of personal armament began to heavily decline by this time. However, firearms rapidly became more reliable, less expensive, and offered vastly improved performance. A few of the most important evolutions in gunpowder based weaponry are introduced during this time: smokeless powder, the cartridge, percussion firing, reliable repeating mechanisms, and even the earliest automatic handguns. A small example of some of the important firearms are detailed below. Each should be treated as the baseline of that general type of firearm.

*Firearms of the Modern Era*

| **Type** | **Range/Hit*** | **Shots** |
|---|---|---|
| Auto. handgun | <5/4+; 5-10/11+; 11-15/14+ | 8 |
| Carbine, repeat. | <8/4+; 8-20/11+/21-40/14+ | 7 |
| Gatling gun | see Rapid-Fire above | box |
| Long gun | <8/4+; 8-20/11+/21-40/14+ | 1 |
| Revolver | <5/4+; 5-10/11+; 11-15/14+ | 6 |
| Shotgun | 4x10" cone dexterity save or die | 1 or 2 |

* *All firearms are handled similarly to the arquebus.*

## The Mythology of Dracula

The most important mythological aspect of Dracula was how it solidified the concept of vampirism and gave the creature a well defined set of abilities, along with fatal weaknesses. The tale also gave rise to the literary idea of the "modern monster hunter". Influenced by Eastern European folklore and modern styling, Dracula changed how we see monstrous villains.

**Count Dracula, or Count De Ville:** The immortal monster himself is thought to be modeled after the Wallachian prince Vlad III. Dracula should use the rules for villains.

**The Sisters:** A trio of vampiric "sisters" who live within the castle of Dracula and who are kept fed by their master.

**Abraham Van Helsing:** An older Dutch doctor and primary protagonist of the tale. Often thought of as a vampire hunter.

## Themes in Dracula

Many of the themes presented in Dracula have been previously covered. There are a couple of plot points detailed here that are of significant importance.

**Magic in the Modern Age:** As detailed earlier, after 1887 magic becomes significantly more difficult to utilize effectively. In most games, the blanket ruling on magic is relatively easy to implement. In some games however, players may wish to still have access to magical abilities.

There are several methods to resolve such situations. The first, and most historically "appropriate" is the spiritualist concept popular during the time the novel was written. If players are looking for magical characters, they may take the role of a spiritualist who possess psychic abilities, or other less blatantly magical abilities. In such circumstances, only certain spells are available to be leaned (or cast) without issue. They are broken down by complexity below:

- *Complexity 1:* charm, dowsing, slumber, tongues, tame
- *Complexity 2:* fate, mentalism, phantasm, sight
- *Complexity 3:* dispel, scry, suggestion, yearning
- *Complexity 4:* confusion, divination, mirage, terrify
- *Complexity 5:* dreaming, geas, idiocy, possession, spiritualism
- *Complexity 6:* kill, reincarnate (self only, must be cast prior to death)

When using these spells as psychic abilities, a spells listed side effect does not occur nor can the material component be used. The caster accumulates hit penalty rather then a disturbing aura. Such spells draw their power from directly from the user, adding 1 to their hit penalty per complexity level of spell cast. Any time a 1 is rolled on a complexity check, the user takes a hit.

In the case of spontaneous magic, only effects which mimic a spell from the list, or that produce an effect similar to a spell on the above list, can be used. Cantrip level effects are not affected. Most of the creatures and people controlled by the referee do not have to abide by this spontaneous magic rule, the less scrupulous inhabitants of this and other worlds are not likely to care about consequences. However, when such magic is used, the creature or person in question add 1 to their hit penalty for every point of complexity the spontaneous spell required (this penalty should not be avoided by anyone).

The second method that can be used to bring magical abilities into modern setting is through the qinggong practitioner that has been presented earlier (see "Shui Hu Zhuan"). Though no precedent exists within the source material, many Wuxia tales were set during this era, thus making it a good fit for games set in the 19th century.

The final method to be detailed is the use of the low man's enchanting ability in more modern settings. The best way to handle this is through the creation of "weird science" devices. This idea is expanded upon later (see "Frankenstein"). A low man who possess this ability is akin to Victor Frankenstein or Nikola Tesla. These are inventors and scientists who are so beyond their time, that their creations seem to border on the magical.

**Monstrous Desperation:** The creatures which still roam the Earth have become more desperate with each passing year. All such beasts and monstrosities have begun to either disappear in obscurity, or become like cornered animals. Most creatures of unnatural origin do not bother trying to speak with common men, nor do they entertain the idea of negotiation. For all such creatures, life has become little more then survival, and the common man is seen as the apex predator.

## *A Sample of 19th Century Costs (England)*

| **Item** | **Cost** | **Item** | **Cost** |
|---|---|---|---|
| Absinthe | £1/2 | Music hall | 4 pennies |
| Beer | 2 pennies | Opium, dose | £1/4 |
| Bicycle | £7 | Pocket watch | £1 1/2 |
| Boots | £1 | Postage | 1 penny |
| Cab/mile | 6 pennies | Rent, flat | £10 |
| Camera | £3 | Restaurant | £1/4 |
| Carbine | £10 | Revolver | £6 |
| Cocaine | £1 | Sabre | £1 |
| Coach | £40 | Sea travel | £10-35 |
| Crowbar | 1 penny | Shot, 20 | £1/2 |
| Cuirass | £15 | Shotgun | £4 |
| Dress | £1 | Spyglass | £1 |
| Ferry ride | £1/2 | Sword cane | £2 |
| Greatcoat | £1 | Suit | £1 |
| Hatchet | 1 penny | Telegram | 6 pennies |
| Horse, riding | £20 | Theatre, box | £4 |
| Hotel | £1/2 | Tobacco | 6 pennies |
| Lock | £1/2 | Tool kit | £2 1/2 |
| Medical care | £1 per day | Typewriter | £2 1/2 |
| Microscope | £3 | Whiskey | 4 pennies |

## Peter and Wendy, 1911 CE

This tale by J. M. Barrie has become a childhood staple by way of its previous incarnation as a play and the great many adaptations that play has spawned. It tells of Wendy, her two brothers, and the adventures they have with Peter, a boy who refuses to grow up. The children are transported to a magical realm known as Neverland (the newly separated otherworld) where they encounter færies, Native Americans, an odd group of "lost boys", and a dreaded pirate Captain Hook.

The tale is included here for many reasons, though it is the childhood themes which are the strongest focus. Neverland is a great setting for the younger players, as it is "light" on the violence and full of adventure. The compact but diverse nature of Neverland allows younger players the flexibility to experience the sort of adventures that are entertaining without the more adult themes which appear throughout this volume.

**Dust:** Dust is mentioned briefly in the section titled "The Monstrous" just following the entry on the "little folk". The substance is described as having some astounding abilities, but it tells only a portion of the story. Dust has two additional uses: first, it can prevent a spirit that carries any from being consumed by "The Black"; second, it can be used to bring others to the otherworldly realms. It is in the later that dust is unique in the world of Færie Tales & Folklore, it becomes the only reliable way to travel to and from the otherworld after 1887. While within the border realms, dust also permits a carrier to fly at their foot speed. The dust can be gathered and worn in a charm, it need not be sprinkled and lost. It is important to note that even the little folk do not understand the full abilities of the substance, nor even what it truly is. If dust is used to help transport people, more is required the greater a person's age (referee's discretion).

**High & Low Men:** Both high and low men have become a memory in the 20th century. It is possible however for either to have been born in "Neverland" and come to the mundane realms. Peter himself is likely a high man of some sort. The loſt boys may even be other high men, or low men, who also traveled to Neverland from our own world.

**Magic & Miracles:** Magic functions normally within the otherworldly realms, though there are no known users of the art beyond the tricks of færies, etc. Miracles are ſtill beyond the abilities of common men on Earth or in Neverland.

**Tactics & Units:** Though it is certainly possible for any of the various troop types to appear in games within this setting, light and elite footmen are the moſt common. Firearms and the occasional cannon, appear here and there (there are pirates after all). In truth, there are weapons from a wide range of eras within Neverland.

## The Mythology of Peter & Wendy

The mythology which appears in Peter & Wendy is limited and moſtly confined to minor spirits and the like, as opposed to deified spirits or truly monſtrous beaſts. More importantly, the ſtory provides a "new mythology" of sorts with which it uses as a backdrop. Exiſting social archetypes were parodied in the extreme, and many tropes of the day were turned upon their heads.

Neverland however is the greateſt mythological addition of the tale, though Peter may argue. As it is described, Neverland fits well with the poſt 1887 division of the otherworld. It resembles the world we know, but does not have any sort of location parity with the mundane realms. There are a few bits of mythology worth addressing.

**Færies:** Neverland is populated by, among other things, the little folk. If a younger player wishes to "be" a færie, use the high man lineage, substituting flight for "wirework".

**James Hook, Captain:** Captain Hook is the main antagonist of the tale and the leader of the pirates. He is obsessed with the death of Peter, yet he is concerned with "bad form".

**Lost Boys:** These seem to be young children who vanished from the city of London and found their way to Neverland. It is quite possible they represent some form high or low man (or perhaps both) who instinctively sought refuge in Neverland after the division.

**Native Americans:** Called by an inflammatory term, while being portrayed as satirically primitive, the Native Americans are non-the-less an important portion of the tale.

**Peter Pan:** The boy would not grow up, Peter was (or is) a high man who, because of the peculiarities of the otherworld, does not seem to age. He is seen as the leader of the Lost Boys and has an ongoing feud with Captain James Hook.

**Tiger Lily:** A princess of the Native American people, she is infatuated with Peter. Beautiful and brave, she is jealous of Wendy and Tinker Bell.

**Tinker Bell:** One of Neverland's færie inhabitants and good friend to Peter. It is dust from Tinker Bell which allows the other children to fly and travel to Neverland.

**Wendy Darling:** A common girl who catches the eye of Peter Pan. Her and her brothers are brought to Neverland.

## Themes in Peter and Wendy

Peter and Wendy is stocked with useful themes for an array of adventure types (especially for the younger player). Two of these themes and plot points are covered below.

**Bad Form:** Though there are moments of extreme violence in Peter and Wendy, it is a children's tale. As such, it is not as violent as a good many adult stories. To reflect (and possibly amplify) this theme, the players and referee can agree to enact "bad form". In games using the bad form rule, most combat is not deadly. Combat is instead a battle of morale and showmanship. Hits should be considered a facet of will, a bit like morale. When a hit is received, that individual is not likely to be truly hurt. Instead, that individual is being beaten and their will to fight slowly overcome. Morale checks still occur normally.

When using the bad form rule, wounding someone for real is considered "bad form". In the tale it is more complicated then that, but for the purposes required here, that is a sufficient explanation. Wounded characters (including enemies) enter the death spiral and require help from their friends.

**The Innocence of Youth:** This is an important theme in a large number of tales, but in Peter and Wendy, it is front and center. The most important effect of youth in games that use this plot point is that the younger the being, the easier it is for them to cross between the worlds. A whole group of children can be transported by the same magic it would take to transport a single adult. There are no hard and fast rules for this, just keep it in mind when the situation arises. This effect can be adapted for use in earlier settings as well. The easiest method is to not count children under 13 when figuring the number of common men in an area.

# Other Mythic Works

For additional ideas, a few other mythic works are touched upon. Such works are either so common within the modern world as to not need much explanation, or they are more obscure, and thus abbreviated to conserve space.

## Rw Nw Prt M Hrw, 2613 BCE

The famed "Book of the Dead" from the kingdom Km-t, or Ægyptos to the Hellenes, was largely dedicated to the proper methods of embalming a corpse to prepare it for the transition into the afterlife. It details the cosmology of Km-t, as well as the process by which a spirit faces judgement, and is thus delivered to its rightful place in death. The cycle of life and death was deeply important to the Km-t people, as is the sun.

A game set in Km-t during this era is of Bronze Age technology. As with many ancient cultures, the Km-t society was highly stratified. Most soldiers are footmen, while a small number ride chariots. Bows and spears are the most common arms, while armor and shields are uncommon. Naval warfare is rare, as is the siege and only the most basic siege engines are available.

Magic-users keep prayers and spells on collections of papyri, some are known to make talismans. Spontaneous magic should be limited as suggested within the "Shutur Eli Sharri" section. High and low men are either nephil, or demigods similar to the Hellas hemitheoi. All of the options for both lineages should be available.

**Aset, or Iset:** A mother goddess with sway in the realms of magic and nature. She was known to protect the downtrodden, the sinful, slaves and the poor. She is the wife of Wsjr and mother to Hw.r.

**Dhwty, or Thōth:** This ibis or baboon headed spirit is the patron of magic and science, as well as the arbiter of godly dispute. He is thought to maintain the universe’s structure.

**Hw.r, or Hōros:** This spirit is often depicted as having the head of a falcon. He holds sway over huntsmen, the skies and warfare, though vengeance is thought to be his realm as well.

**Ínpw, or Anapa:** This jackal-headed spirit is sometimes depicted as simply a jackal. He is known to weigh a hearts worth in the afterlife, and to protect the dead.

**Ízft, or Aphōph:** A great serpent who sought to consume the sun. This spirit is chaos and evil given form, the enemy of light and man.

**Pth, or Pitah:** The green-skinned, mummified creator spirit is a craftsman second to none. He first conceived the world by thought, and by word, he made it real. Pth has considerable sway with regard to creation, and the void which exists before the world.

**R’, Re:** A falcon-headed solar spirit, chased by the serpent Ízft for all time. This being holds great power over all life and rulership.

**Swth, or Seth:** The jackal-headed father of Ínpw. This spirit presides over the deserts, disorder, storms and violence. Also known to defend R’ (or Re) from Ízft.

**Wsjr, or Ausir:** This green-skinned spirit rules over the afterlife. He holds power over resurrection, transformations and the regeneration of life.

## Rāmāyanam, 650 BCE

The Rāmāyanam tells the tale of Rāma, seventh avatar of Vishnu, and his struggle to free his wife from Rāvana, King of Rākshasa. Set in the kingdom of Kosala, it culminates in a great war of the higher and lower powers. The Rāmāyanam is a treasured work of the Hindu people, and it has had a profound impact on the culture and traditions of Hinduism.

A game set during the time of the Rāmāyanam is likely to begin in the iron age kingdom of Kosala. Footmen are still the most common units, but horsemen and mounted archers are used effectively. The weaponry of the day is quite diverse, and armor is usually be light.

Magic-users are often ascetics called mantriks, and common men may call miracles from the Hindu spirits. Magic-users in this era do not write down their spells, instead they memorize the whole spell itself. High and low men are likely to have descended from deva or rākshasa, and there is no need to limit spontaneous magic unless it aids in the feel of the game.

**Ganesha, or Vinayaka:** This elephant-headed spirit is the patron of the arts, sciences, and the written word.

**Kāli, or Kālikā:** The Divine Mother, a multi-armed spirit of nature, time and destruction. She is invoked for protection.

**Mahādeva, or Shiva:** The Auspicious One, is equal parts creator, protector, transformer, and destroyer. Known for a third eye, he is the primary deified spirit in Hindu teachings.

**Vasudeava, or Vishnu:** A spirit of protection, known for blue skin and four arms. It is not unusual for this spirit to create partial incarnations known as avatars, to combat evil.

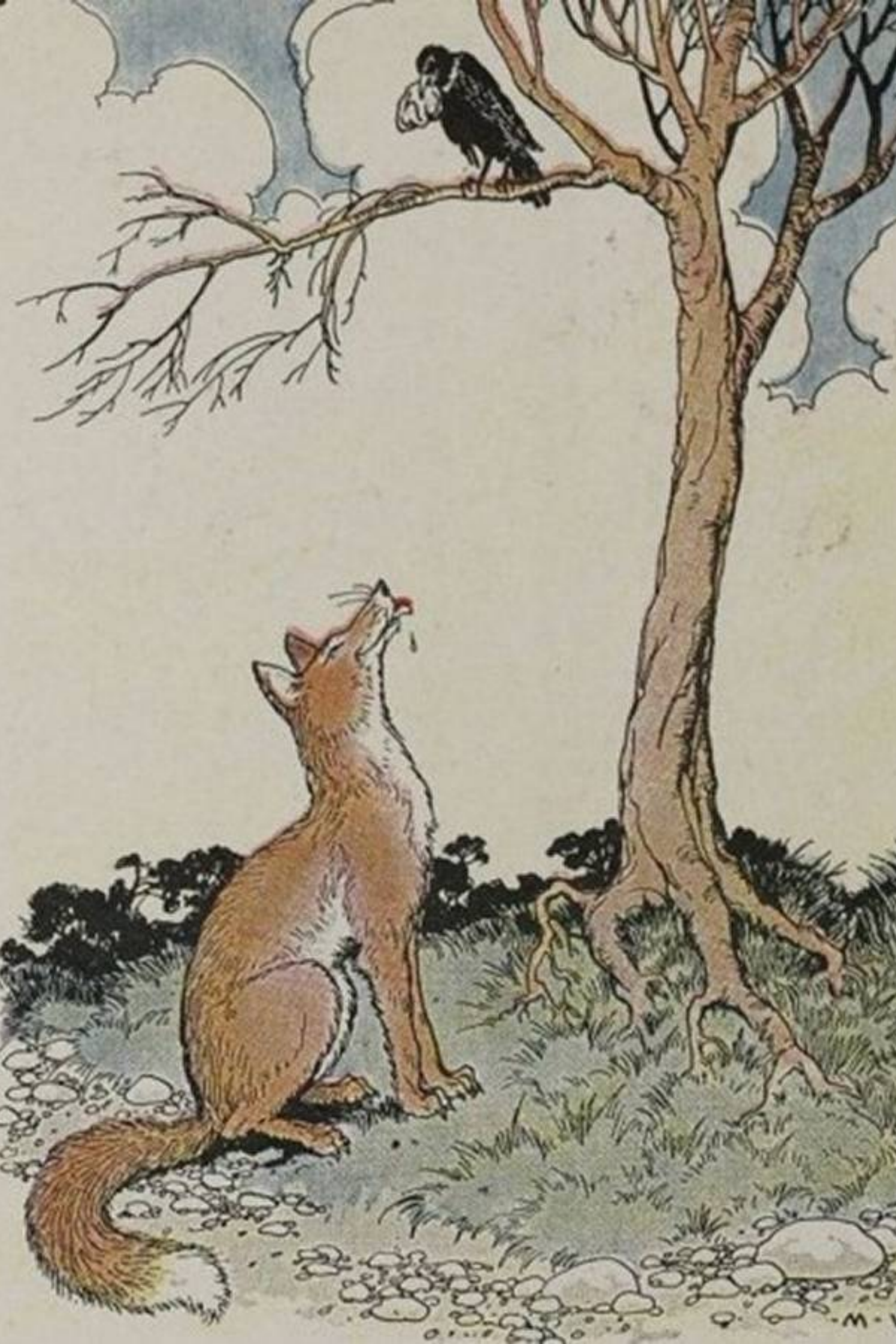
## The Aesopica, 564 BCE

Composed by a slave named Aesop, who lived in Hellas, this collection of stories was originally part of an oral tradition long before it was put to page. The collection of tales, which later became known as "fables" contains many stories which were clearly not the work of Aesop himself. The stories are intended for adults in their original format, though they came to be popular among children as the centuries passed.

As they are told, the fables use absurdity to teach political, as well as social themes. The use of anthropomorphic animals was one such absurdity. This absurdity often made the moral context of the story easier to relate to, while allowing a certain distance beneficial to the reader's objectivity. Many of the fables have strong insights into the character of people.

**Anthropomorphic Animals:** In some game settings the use of anthropomorphic animals, or animals that display some of the features of men, goes a long way toward filling a need for the unusual. Younger players often enjoy such characters and, in cases like Sun Wukong (The Monkey King), such myths are beloved by adults as well.

To use an anthropomorphic animal in a game, simply pick an animal (the closer to man in form the better), and give it a few features needed for play. Speaking is probably the most important, after which manipulating hands is often beneficial, and lastly would be a bipedal stance. In the source material, the animals simply speak. If this theme is being used, it is likely for most of the players to play such animals. As such, the players should collectively decide upon the level of anthropomorphic features displayed in the characters. As is the standard, the further back in history, the more the unusual is likely to exist. The referee may choose to give some animals extra abilities relevant to their real capabilities.



## Táin Bó Cúailgne, 20 BCE

The "Cattle Raid of Cooley" is an old tale from the island of Ériu that concerns Queen Medb of Connacht's war against Ulaidh. Queen Medb conspired to steal the prize bull Donn Cūailgne, but she was opposed and repelled by the teenage Cū Chulainn. The boy battles a long succession of enemies in single combat, in which he triumphs repeatedly. Eventually though, the bull is stolen but Medb is driven off.

The common units of this setting are footmen, often carrying spears and shields. Wealthy warriors and nobility wear mail and carry swords. The lack of larger horse breeds keeps most mounted combat to chariots, but this is not exclusively the case. Though raiders, the early Ériu, or Irish, were not known to engage in naval battles, nor lengthy sieges. The most common fortifications is the hillfort.

Magic-users and priests are similar during this era. Magic-users commit their spells to memory instead of writing them down. Magic-users must find others to teach them spells for trade or favor. High men are likely to be descended from the Tuatha Dē, while low men are likely to be spriggan or displaced dvergr. Spontaneous magic does not need to be limited during this era unless desired.

**Cū Chulainn:** Born to the name Sētanta, he is a great hero of Ulaidh. Renowned as the son of Lugh, and infamous for his otherworldly rage.

**Lugh:** The spirit of the sun, sky, and storms. He is the half-fomoire king of the Tuatha Dē.

**The Morrīgan:** A spirit of death and war. She is represented by the raven, and less commonly, the horse. Morrīgan comes to battle Cū Chulainn as three great animals.

## Alethe Diegemata, 150 CE

The satyrical tale known as "True History" is quite possibly the most elaborate of tall tales ever told, at least before the days of a certain baron. The work was written to mock the fantastic mythologies of men often quoted as fact. The tales take the characters into space, to the moon to witness a great war with the sun, and even into belly of a great whale. It is both high fantasy and science fiction at its earliest, most self-aware point. The Alethe Diegemata allows nearly any oddity imaginable when used as a game's setting.

Very few things are a matter of fact in this setting. A unit can be of any class, equipped with nearly any imaginable sort of armor and weapons, including black powder and others not dreamed of. Cavalry may ride horse-like automatons or small ornithopters. Naval battles may take place from the backs of aspidochelone, and sieges use all manner of engine against all manner of fortification.

All forms of magic and miracle can be seen, with spontaneous magic only being limited by imagination. High and low men can utilize any of the options presented throughout this book. This setting does not encourage any sense of realism, nor should any be sought.

**Aware Automatons:** These automatons (see the section "All Creatures Great & Small") are actually created beings, with consciousness and will. Though mechanical, these aware automatons do not require energy from an outside source and they are capable of varying levels of independent thought. Treat such creations as whatever common animal or man they are modeled after. These automatons cannot use magic of any form, nor do they sleep, eat, or respirate. No spells that have effects of a mental nature effect such automatons, nor does any form of healing magic (including potions).

**Interplanetary Travel:** The Moon, the Sun, the planets and even there æther of space itself can be the location of play. It is up to the referee or players to decide how beſt to deal with environmental needs. It may require magic to breath in the æther of space, or under the waves. Some form of special craft may be needed to fly beyond our skies, or maybe falling asleep while sailing through the miſts carries the characters to the fartheſt shores. Some example locations from the presented material are as follows.

- *The Island of Cheese:* Found in the Sea of Milk, this is a ſtrangely unknown earthly location.
- *The Moon:* Ruled by King Endymion, who dreams of one day colonizing the Sun. The people of the moon, known as the Hippogypians, are only male. Their children are grown in their calves, yet none seem able to verify this.
- *The Sea of Milk:* Juſt as it sounds. Though a terreſtrial location, none seem to know where it can be found.
- *The Sun:* Ruled by King Phæthon, the Sun and its people are at war with the Moon over rights to the Morning Star.

It is up to the referee, or the players, to define the rules of space. Is it within the mortal realms? Perhaps it is within the Otherworld? Is it filled with air, like the atmosphere of Earth? How does one get there? Answering such queſtions can often be a fun portion of adventuring within these ſtrange and unusual worlds.

There are countless worlds loſt upon the sea of space, players and referees are encouraged to dream up others which fit their needs and provide for a memorable ſtory. When detailing a new world for adventure, decide if the characters need help breathing, eſtimate what gravity would be like, etc. A world used for adventure should not ſtray far from the likes of the Earth, but there is plenty of room in fantasy.

**Wondrous Vessels:** Though the ship the characters travel upon is described as but a simple ship, this setting is suited for an explanation of more wondrous vessels. Vehicles with unusual capabilities are rather common in the myths of men. A flying boat or house, a chariot that travels over the water or pulls the Sun along its path, all being examples.

In game terms, the easiest way to handle such vehicles, is to simply have them move in a new environment as they do in their native one. For most situations, this solution is effective. However, flying vehicles should always be handled by the rules for flying creatures. The need for tracking movement across three-dimensions makes this necessary. Simply choose a creature you think moves as the vehicle should, and use that creatures flying statistics. It should be determined if flight has been achieved largely through magic, or by balloon, wings or other propulsion has been used. If the vehicle travels upon the water, can it travel underwater? Is the vehicle itself similar in construction to another current vehicle (such as a chariot, ship or wagon)? Does it require some form of fuel? A vehicle is most likely to serve as simple transportation, and in some rare circumstances, a home. For most campaigns, a vehicle is more of a way to advance a story, so it is not necessary to have a detailed description. If more detail is needed, a combination of existing rules should suffice for most situations. However, the list below contains some "familiar" additions to such vessels.

- *Dream Sail:* A vessel with a dream sail take those aboard to distant destinations while the crew sleeps.
- *Ghosting:* The vessel may disappear from sight and remain that way unless it intends to make attacks during a turn.
- *Sunbeam:* A sunbeam operates as a direct fire cannon that can be used each turn.
- *Warding:* A warded vessel has twice the defense points then it normally would possess.

## La Chanson de Roland, 778 CE

Written by Turold, "The Song of Roland" tells of a great battle at Roncevaux during the reign of Charlemagne. Set in the Frankish campaigns against the Iberian Muslims, the story tells of Roland, or Hruodland in Frankish, and his epic last stand. The tale ends with Ganelon, the betrayer of Roland, being championed by his friend Pinabel in a trial by combat. Pinabel is beaten by way of divine intervention, and Ganelon is drawn and quartered as a traitor.

Units during this age are two-thirds footmen and one-third horsemen. The gambeson, leather, and studded leather are common for footmen, where mail and plate are common with horsemen. Axes, maces, spears and swords are used by both sides of the conflict, though bows and crossbows are common, mounted archery is almost exclusively a Muslims tactic. Naval combat and sieges are a consideration during this era.

In this setting, magic-users may be pagans from highly rural areas, or perhaps even kabbalist mekubbal. Most magic comes by way of the miracles called by Christian or Muslim priests. High men may be the children of duende or perhaps jinn, low men could be descended from mouros. Spontaneous magic does not need to be limited in this setting.

**Allah or Yahweh:** Two sides of the current principal spirit in Abrahamic lore. His nature is continually contested by his believers, which pits his own faithful against one another.

**Muhammad:** The central prophet of the spirits in the Muslim faith, before his death he had united the Arabian peninsula.

**Yeshua ben Yosef:** The biblical Son of God, Yeshua is the central figure of Christian myth, and is an avatar of Yahweh.

## Genji Monogatari, 975 CE

The Genji Monogatari is thought to be one of the first novels ever penned. It is largely a courtly work, featuring the lives and trials of courtiers in the Heian period of Nippon. Largely a psychological tale, there are ghosts, witches, and even the mention of demons within its pages. The work follows the life of Hikaru Genji through a series of often improper affairs and lustful liaisons with a myriad of ladies. Over time, his exploits take their toll on his heart and in the end he dies, pondering the fleeting nature of life. The Nippon presented in the tale has begun to move toward the creation of the samurai, though the classical arms and armor have not yet begun to appear.

The units of the era are both foot and horsemen of any class. Armor ranges from leather, to a form of plate known as ō-yoroi, which combines lamellar and scale. Bows, polearms, spears and swords are the most common weapons and mounted archery is a standard tactic. Naval conflicts and sieges are a regular fact of warfare.

In "Genji Monogatari" the supernatural exists in a somewhat diminished capacity. As shown in the "Shui Hu Zhuan" section, taoist wu and qinggong practitioners may be found. A high man may be descended from shinto spirits, or an old lōng. Low men might be koro-pok-guru or perhaps the child of an obake. Spontaneous magic does not need to be limited.

**Aoi no Ue:** She is the first wife of Genji, and mother to his first son. She suffers from a spirit possession, or mono no ke.

**Hashihime:** Thought to be a powerful oni, "The Maiden of the Bridge" waits, usually at Uji bridge.

**Hikaru Genji:** A prince and son of the emperor, his name is said to mean "shinning prince".

## Poetic Edda, 1275 CE

This is a compilation of Old Norse poetry, largely based on the Konungsbōk. Of particular interest is the first tale known as Vōluspā, which tells of the creation and destruction of the Earth, and of the Norse deified spirits. The work details the deeds of great heroes and includes a brief naming of the nine worlds. Though compiled several generations later, the "Poetic Edda" largely deals with occurrences from the Viking Age and before.

Old Norse, or Danes, are sea raiders and commonly footmen of all classes. A lower class warrior is a light footmen who wears little to no armor. They carry axes, shields and spears. Wealthy warriors wear leather or mail, and often add swords to the weapons of a light footmen. Nobles are the extent of a cavalry, and they often steal horses when out raiding. Such nobles are equipped like wealthy warriors, but their gear is of higher quality. Though renowned seamen, the Danes do not engage in naval warfare, and they have limited exposure to siege warfare or its engines.

Magic-users of either lineage manifest very similar abilities in the "Poetic Edda". By the time this compilations is made, most Danes had become Christian, though the tales take place during pagan times. Magic-users record their spells with runes and create talismans. Priests lead rituals and call miracles from the deified spirits, mainly Odin. High men are most likely ljōsālfar, or aos sī from Ériu. Low men are most likely dvergr, dōkkālfar, or svartālfar. Spontaneous magic is often limited by the means suggested in previous sections, however this is not a requirement of the setting.

**Cosmology:** The cosmology presented in the "Poetic Edda" is an advanced version of the world tree concept. There are nine realms connected by a tree's roots and branches.

- *Asgard (lower realms):* Home of the Æsir, and ruled by the deified spirit Odin. The great Rainbow Bridge, or Bifröst connects the lands of Asgard and Midgard.
- *Álfheimr or Ljósálfheimr (higher realms):* This is home to the Ljósálfar.
- *Nidavellir or Svartálfaheimr (lower realm):* Home of the Dökkálfar, Dvergr, and Svartálfar.
- *Midgard (mortal realms):* This is the Earth of the mortal realm, and the home of men.
- *Jötunheimr or Útgardar (border realm):* Ancestral home of the Jötnar, or giants.
- *Vanaheimr (higher realm):* Here is where the Vanir dwell.
- *Niflheim (border realm):* An elemental realm of eternal winter and frozen wastelands.
- *Muspelheim (border realm):* An elemental realm fire, lava and unthinkable heat. Ruled by the great Jötunn king Sutr.
- *Hel (lower realm):* The land of the dishonorable dead and home of Hel, the deified spirit of the underworld.

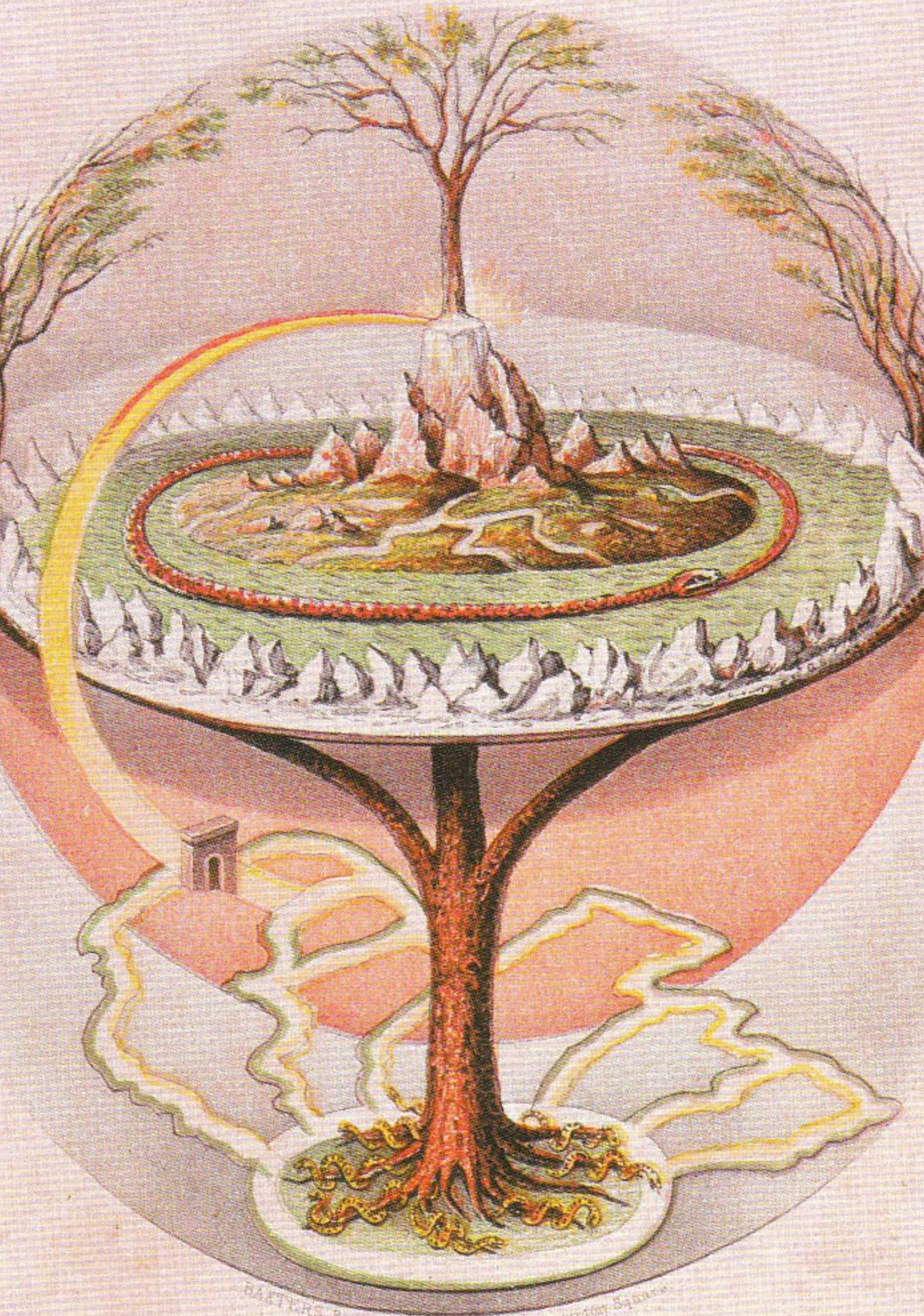
The great ash tree Yggdrasil connects all the realms together and in turn the realms draw strength from the great tree.

**Fenrir:** The great wolf and son of Loki. It is Fenrir who is foretold to slay Odin.

**Loki:** This defied spirit is both Æsir and Jötunn, he is the father of Fenrir, Hel and Jörmungandr.

**Odin:** The ruler of the Æsir and father of Thor. He rides the eight-legged horse Sleipnir, and commands the valkyrja.

**Thor:** Son of Odin and bearer of Mjölnir, he is thunder and lightning personified, fiery haired and red bearded.



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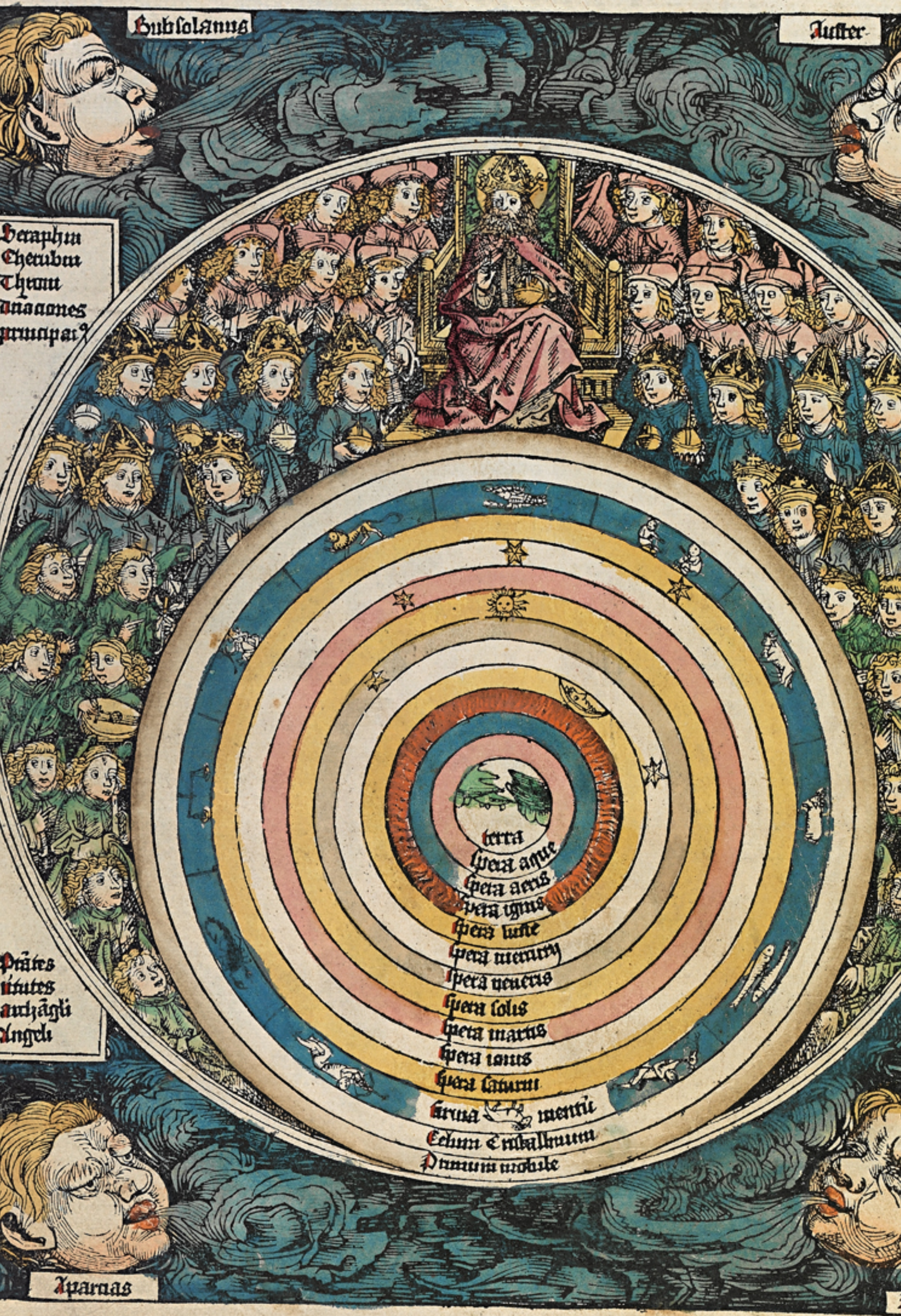
Subſolanus
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ſpera martis
ſpera iouis
ſpera ſaturni
firma mentũ
Celum Criſtallinum
Primum mobile
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Angeli
Aparcias

## Divina Commedia, 1300 CE

This well-imagined tale of a man's journey into the afterlife is rife with metaphor and strange imagery. The Roman poet Virgil guides the protagonist through Hell and Purgatory, but it is Beatrice, his ideal woman, who guides him through the Heavens. The story itself is a deeper tale about the Christian view of a spirit's journey to the divine.

The cosmology presented is of stunning complexity and detail, with each realm composed of nine layers as well as a central point (to total 10). There are nine circles of The Inferno, or lower realms, and Lucifer contained at the bottom. There are nine rings of Mount Purgatory, of the border realms, with the Garden of Eden at its crown. Finally, there are the nine celestial bodies of the higher realms, that orbit the Empyrean. The tale ends with the protagonist bearing witness to the full presence of the divine.

By this point in history, all classes of peasant and soldier can be found on the field of battle. All manner of armor, shield and weaponry is employed beside a wide variety of tactics. From naval battles to sieges, little during this era changes the existing mechanics of the game.

Magic-users usually carry spell books, priests are likely to be Christian, though an encounter with a Jew or Muslim is not unheard of during one's travels. Pagans of all forms are very rare in this era, and generally confined to more rural areas. The power of The Church is near complete in its control. A high man is possibly a surviving nephil, or hemitheoi with bloodlines to the older deified spirits. Low men are likely dvergr, who traveled with the Danes generations ago. The source material has no such references for high or low men though, and the players should decide on their existence in such settings. Spontaneous magic should be limited as described in the section detailing the "Shutur Eli Sharri".

**Cosmology:** The cosmology detailed in "Divine Commedia" is not only complex, but it displays a reasonable grasp of scientific knowledge as well. It is divided into three realms: the Inferno, or lower realm; Purgatorio, or the border realms; and Paradiso, or the higher realm. Each realm is described further in the entries below.

- *Inferno:* This realm has nine circles, each related to a sin and its punishment. In order they are: 1, limbo; 2, lust; 3, gluttony; 4, greed; 5, wrath; 6, heresy; 7, violence; 8, fraud; 9, treachery. At the center is Satan, frozen and suffering in punishment along with the rest of the sinners. The Inferno is thought to be located deep beneath the surface of the Earth.
- *Purgatorio:* This realm has nine terraces, each related to an area of suffering and spiritual growth. In order these are: 1, pride; 2, envy; 3, wrath; 4, sloth; 5, avarice; 6, gluttony; 7, lust; the first two terraces are for those who have been excommunicated, or who were late to repent. At the peak of Purgatorio rests the Garden of Eden, the land of perfect innocence. It is said that the Purgatorio is an island in the southern hemisphere formed from the earth displaced by the fall of Satan from Paradiso. This impact also created the Inferno.
- *Paradiso:* The Heavens are divided into nine spheres that are associated with both celestial bodies and the hierarchy of angels. The spheres are: 1, the Moon (the inconsistent); 2, Mercury (the ambitious); 3, Venus (the lovers); 4, the Sun (the wise), 5, Mars (the faithful warriors); 6, Jupiter (the just rulers); 7, Saturn (the contemplatives); 8, the fixed stars (faith, hope & love); 9, Primum Mobile (angels). The spheres surround the Earth and form the visible heavens. Beyond the ninth sphere is the Empyrean, a realm beyond imagining where the divine spirit dwells.

## Don Quixote, 1581 CE

Titled "El ingenioso hidalgo don Quixote de la Mancha" this literary tale focused around the titular character's madness as he embarks on a chivalric quest to right the wrongs of the world. Alonso Quixano does not see the world for what it is, but rather imagines a great heroic tale in which he is the hero. Accompanied by a farmer named Sancho Panza, the two form an often comedic pairing. Don Quixote seems to dive further into madness as the tale goes, often choosing to intervene violently in matters both not relevant to himself, or even the world in general, sometimes even fighting inanimate objects. He carries himself as a knight errant seldom paying any debts incurred, nor apologizing for his actions. The tale ends, after a spurious second portion, with Alonso coming to terms with reality just before he dies.

Troops and units of all types are to be found during this era and early firearms see a greater range of adoption. Mail is almost completely replaced by various forms of plate armor and most weaponry mirrors the change. Cannons become more common in naval battles and sieges. Castles and fortresses are the most common fortification.

Magic-users, high and low men, along with anything thought of as Otherworldly, has mostly faded from the world by this time. Those which do exist are beyond rare and often come from less civilized areas of the world. A magic-user may be a pagan witch, or even a diabolical priest of the Catholic faith. This era suffers from waining wonder in the same fashion as "The History of Pyrates".

**The Virgin Mary:** Yeshua ben Yosef's venerated mother.

**Satan:** Once the highest of angels, now the ruler of Hell, or the Inferno (see "Divina Commedia" above).

## The Crucible, 1692

This tale, set in the New World of the Americas, is one of betrayal and fear of the unknown. It follows the hysteria of a small village gripped in mad panic over rumors of witchcraft as the community spirals out of control. In all, over 200 of the residents of Salem were accused of witchery and 20 were put to death. One, Giles Corey, was pressed to death by stone and board. The accusations were many, and most evidence was of a "spectral" nature with the Devil figuring prominently.

In the aftermath, many reasons for the hysteria were offered. Some thought it was political or social rivalry. Others thought rye mold my have poisoned the residents causing hallucinations. Over time, the occurrence became a synonymous with the hunt for enemies who never existed.

Troops and units had largely "modernized" by this point in history. Most are light footmen or horsemen and few don any armor at all. Firearms have become rather common and the rules from "The History of Pyrates" are appropriate for this era. Fortifications are commonly of wooden construction and naval battles during this time are relatively frequent. The indigenous people of the Americas are more traditionally armed then the Europeans, and such men can be of any unit save armored footmen or heavy horsemen.

Magic-users are likely be actual witches or warlocks, all of whom write down spells in tomes. Some may have learned the magical arts from the indigenous Americans, and resemble shamans or other animists. High and low men are often related to local spirits, or are perhaps refugees from the Old World seeking to hide from the destruction of man. As with "The History of Pyrates" and "Don Quixote" this era suffers from waining wonder and it should be treated as such. It should be said that all magic in this era is seen as devilry and it invariably raises the ire of common folk.

## Frankenstein, 1818 CE

Frankenstein, or Frankenstein: a Modern Prometheus, is the tale of the young Victor Frankenstein, a driven scientist who discovers a method to reanimate the flesh of the dead. He uses this method to painstakingly craft the body of a large man from the cadavers of beast and man. The story plays on the dangers of great power used without wisdom. In the tale, the "protagonist" and his monstrous creation haunt each other till the end of their days, bringing ever increasing sorrow and pain to the other.

The tale brings with it the rise of science and technology as those forces began to change reality in ways only magic could before. It brought with it an age when magic would finally vanish from the Earth, and the otherworld would be free of the confines of the mundane realms.

**Weird Science:** With this theme, technology may accomplish feats beyond that of reason. Weird science becomes a major bridging point between the magic of the past and the super-science of the future. There are two primary ways to handle the idea of "weird science". The first is for a weird science device perform the function of an existing magical item. Such creations are nearly always formidable, sprawling contraptions of pseudo-science and fringe technology. One common feature of this sort of weird science is the need for some strange and difficult to obtain "fuel" (such as a resurrection device needing to be fueled with the bodies of the recently dead). The second method is for weird science to mimic existing spells. In such instances, the conditions from the first method often apply (a large device that requires rare fuel). These are not the only methods by which weird science can be incorporated in a game, but they are simple and should not upset balance in a meaningful way. If need be, a device is easy to destroy.

## Additional Plot Points & Themes

Below are a few additional plot points and themes which relate to the other mythic works detailed above. The disparity of technology, the struggle over sanity, and the fuzzy ground between truth and tall tale figure prominently.

**The Reality of Insanity:** This theme offers an interesting option for the inevitable fact of waining wonder (see "The History of Pyrates" above) by using the border realms or dreaming realms to make insanity much more real. To enter this world of insanity, vast amount of alcohol or hallucinogens are needed, perhaps even the spell Dreaming. When using this theme, players do not fully enter the border realms (nor the dreaming realms, should that be the case) when they ordinarily would. Instead, they see it where others do not. A harmless windmill, may in reality be a great giant, and a prostitute may actually be a lady in waiting or princess from the Otherworld.

The first and most important aspect of such games is to find a way for the characters to perceive the Otherworld. During more recent eras, this poses some trouble. Alcohol or drugs are common tools, as mentioned above. This also works well for high and low men, who already can seem a bit daft. Some campaigns may opt for simple rituals such as looking through a ring or a mirror.

The next major consideration is how the world perceives the actions of the characters. If the characters end up causing too much of a disruption with their imagined adventures, sane folk may seek to stop them. This may result in prison or worse, a stay in a sanitarium or other such vile place where the insane are placed.

Other then the above considerations, such games function as any other-- Save gaining experience from "delusions".

**The Unseen Enemy:** This theme aids in the creation of a more horror centric campaign. In more modern games, most of the NPC's encountered are common men, or they appear indistinguishable from such men. The few supernatural threats which exist in these eras are often able to at least appear as a man or women, some may even appear as specific people. This can create fear in a populace very quickly. To make matters worse, many of these threats are well versed in manipulating the minds of others through the use of magic and witchery. This all leads to the extreme and violent persecution of all things different.

In these games magic is considered a "sin against God" and is punishable more severely then most any common crime. Being something other then fully man is beyond thinkable. One's social standing and the ability shape how they are seen by their peers is paramount. The common moral issue is that of social conformity. The characters themselves may be magical or Otherworldly, who are dedicated to defending the mortal realms from fell creatures and dark spirits, all while being hunted by the very populace they hope to save.

This theme also works very well for encounters with vampyre or contagion zombis, where the fear of infection becomes the driving motivator of the campaign itself. Even a plague can make for a horrifying backdrop for a campaign.

In such game types, the referee should define a few milestones and regular objectives which provide experience outside the standard combat and loot model. Remaining free and avoiding implication in the issue at hand; each day a character remains alive; tracking down the instigators and eventually the causes of the issue; all are examples of such milestones. There are many tales where combat and fighting are not the focus of the story at hand and in all such cases this form of experience is a useful source of player encouragement.

**Unbelievable Stories:** This plot point is almost a mini game unto itself. The gist is simple, two players face off in a good bit of structured tale telling. The first player will state some foul beast or monstrous enemy they have bested and how they accomplished the feat, the more wordy the better. Then, the next player tells a similar tale but either: a) the monster has to be a more difficult fight, or b) the method by which the monster was felled must be more difficult to have accomplished then the preceding tale. In certain situations, this need not be a fight. Charming an ogre with song, or besting a kēntauros at a footrace are examples of non-combative tales. If a tale is told that the opposing player does not believe is possible, that player calls the contest at the end of that round. The player who was telling the unbelievable tale must then play through the encounter they described while attempting to stay as close to their tale as possible. The other player may opt to control the encountered creature, or a referee may fill that role. If the player triumphs in the encounter, they gain either a 50, 500, or 5,000 gold item trade. If the player simply beats the creature, a 50 gold trade is gained. If the player beats the creature in a way that is reasonably close to the tale that was told, a 500 gold trade is gained. If the player beat the creature in a manner that is both creative and extremely close to the tale they told, a 5,000 gold trade is gained. If the player loses the battle, the opposing player gains a 100 gold but does not gain any experience from it. A character not die from this game, a loss simply indicates the rest of the players and any NPCs present believe the character's tale is fabricated and spurious.

This mini game can offer an entertaining way for two players to engage in an roleplaying experience through a quick and dirty form of cooperative narration. Set the characters in an inn telling tales over ale or mead and the scene is framed.

**Disparate Technology:** In this theme, the characters should be placed on either end of a widely disparate technological divide. The British wars with the Zulu, or the European war against the indigenous population of the Americas are two well established examples of this plot point. The disparity can lead to complex moral dilemmas for the technologically advanced, or gut-wrenching doomed but noble rebellions against nearly impossible odds for the less advanced.

In cases were the technological divide is suitably wide, it can become necessary to acknowledge the direct advantage of this divide. A vastly technologically superior force should gain a bonus of 1 to any area which could be currently affected by such a technological divide. Stone weapons against full harness, or a cannon against primitive fortifications being examples. In the case of a unit or single troop, it is often easier and more appropriate to simply treat the technologically weaker force as the next lower class: heavy footmen become light footmen or heavy horsemen become medium horsemen, etc. In heroic style campaigns, this can cause good characters from the more technological side to doubt their morality and even stand against their own!

**Monty Hall & The Extravagance of Poppycock:** There comes a time in all games when things can get completely out of hand and stray into the downright absurd. Truly, it can be worth "playing this out" from time to time. Let a group go nuts now and again, but realize that there is usually a steep consequence. Though players can be dialed back with sufficient effort, characters seldom are so lucky. Thus it is a good endgame for a long campaign. Allowing a group to play around at a power heavy level for a bit can often make them yearn for a more down to earth experience after while. This then allows for the natural retirement of characters.

## Setting & Era Notes

If the referee or players wish to play in a setting which has not been covered, there are a few rules which should be used depending on when or where a game is set. The list below is a good guideline.

**Horses:** The horse was domesticated between 3500 to 2000 BCE. It is likely that the first horses were used to drive carts and chariots. It was not until 490 BCE that larger breeds of horse began to appear. These larger horses did not reach the British Isles until the arrival of the Romans and the Americas did not have access to the horse until they were introduced by the Europeans in the 15th century. The largest of breeds do not appear until the Middle-Ages, and it is such horses that are capable of bearing a man in full harness.

**Stone, Bronze & Iron:** The Bronze Age had begun in the Middle and Near-East sometime around 3700 BCE. It took hold in Europe around 2300 BCE, Britain in 2000 BCE, but did not finally reach Nippon until well after 1000 BCE possibly as late as 300 BCE. Hard metal working does not reach the Americas until the arrival of Europeans in the 15th century. Stone tools are used most before this time.
The Iron Age begins with the Hittites around 1300 BCE, it arrives in Europe around 1000 BCE, and by 650 BCE iron work spreads to Northern Africa. Around 200 BCE, a major increase in production and implementation occurs.

**The Withering Magical World:** By the 16th century, the Earth we know had grown definitively separated from all that is otherworldly. Though the strange and supernatural still did occur on occasion, the whole of our world was affected by the rule "Waining Wonder" spoken of in previous entries.

# Random Realms & Worlds

The following pages and corresponding tables offer a way to create new worlds and realms to explore using a randomized system. The first decision which must be made before going forward is if the created location is going to be part of the Otherworld and thus a realm, or a new world and thus part of the mortal worlds. After a choice is made, continue below.

*Realm or World Type (1d20)*

| Roll | Type |
|---|---|
| 1-4 | Earth-like, with 1d3 minor differences (choice). |
| 5 | Heavenly or hellish (even odds) |
| 6-8 | Eden or purgatory-like (even odds) |
| 9 | Elemental air, clouds with floating islands |
| 10 | Elemental earth, vast mountains of dirt and stone |
| 11 | Elemental fire, glowing flame and churning lava |
| 12 | Elemental water, vast or never-ending oceans |
| 13 | Chaotic and dream-like, shaped by local emotion |
| 14 | Absurd: ground is cheese, everything is alive, etc. |
| 15-16 | Variant Earth: apes dominant, different time, etc. |
| 17 | Living, exists on a great animal or plant body |
| 18 | Mental, exists in a great mind (roll again) |
| 19 | Constructed and artificial (roll again) |
| 20 | Roll again and blend the results |

**Terrain:** The world types above may be used as templates when determining the terrain of an individual hex. A foreſt in an elemental fire world would be charred and burning husks of what were trees. However in an elemental water world, such a foreſt might by a vaſt jungle of seaweed.

**Earth-Like:** The minor differences in such worlds would be things like: a small increase or decrease in gravity, etc.

**Aware Realms & Worlds:** Living, mental, and to a lesser extent chaotic locations, are responsive to the emotions and thoughts of those within it, or of the location itself. Travelers in either case should take care and monitor their thoughts and feelings, along with the "mood" of the surroundings as change can be rapid and brutal.

**Chaotic Worlds:** These locations are in conſtant flux, and apt to make radical changes in physics and composition from moment to moment. Moſt such locations seem to touch on the dream realms thus, the more ſtable a character's mental ſtate, the more ſtable the surroundings. Characters with a 13 or greater intelligence can shape their immediate surroundings.

**Deadly Worlds:** Many of the realms which may be created using this syſtem are not be habitable by characters of any measure without some form of additional aid. To survive in a fiery elemental world, a character or creature muſt be immune to fire. To exiſt in an elemental realm of water, one muſt be able to breath underwater, etc. If a character does not possess the needed aid, each turn requires a conſtitution save or die roll. Any creatures which are native to a given location are considered to have adapted to their surroundings, possessing the needed abilities to survive.

If the referee cannot decide where the new location is located in the cosmology of the universe, the table below can offer a randomized method to determine this element.

### *Cosmological Location (1d20)*

| Roll | Location |
|---|---|
| 1-7 | In the border realms |
| 8-13 | In the lower realms |
| 14-16 | In the higher realms |
| 17-18 | In the dream realms |
| 19 | "Beyond the sky" (space) within the mortal realms |
| 20 | Roll twice and combined the results |

**Beyond the Sky:** A location of this type is part of the mortal realms and as such has a more strict set of rules which govern what is acceptable during creation. Firstly, only constructed, earth-like or variant earth worlds may be created, other types should either roll their location again, or consider it connected to one of the realms of the Otherworld (as if a 20 had been rolled for location). Locations within the mortal realm must follow these additional limitations and rules.

- When rolling for size, roll a d10 and add 5.
- When rolling for features of interest, subtract 5 from rolls.
- Population and civilization are unaffected. However, it is more important for these populations to create a plausible environment.
- When determining a "Method of Travel", locations within the mortal realms do not need an overtly magical method of travel (though nothing should prohibit such travel).

*Size of Realm or World (1d20)*

| Roll | Size |
|---|---|
| 1 | Exists only inside the mind of one character |
| 2-3 | Roughly the size of a room, 10% are tesseracts |
| 4 | The size of a castle or fortress |
| 5-8 | About the size of a village or city |
| 9-10 | About the size of a whole kingdom |
| 11 | The size of a continent |
| 12-15 | The size of a whole planetary body |
| 16-19 | The size of a solar system, 1d10 additional worlds |
| 20 | A complete universe, infinite additional worlds |

## Features of Interest

Most realms or worlds have something that makes the location unique or special in some way. The tables below offer some random ideas.

*Occurrence of Unusual Features (1d20)*

| Roll | Number of Features |
|---|---|
| 1-10 | No unusual features |
| 11-16 | 1d3 natural features |
| 17-19 | 1d3 Otherworldly features |
| 20 | Roll again and blend the results |

### *Natural Features (2d20)*

| **Roll** | **Feature** |
|---|---|
| 2 | Magic does not work in this location |
| 3 | Vegetation is universally poisonous |
| 4 | Sun never sets, only the shadows can support life |
| 5 | Sun never rises (or no sun), location in an ice age |
| 6 | Regular seismic activity, larger tremor each hour |
| 7 | Violent storms all day, everyday |
| 8 | Location has no connection to the Otherworld |
| 9 | 1d10x10% of all terrain is of a single chosen type |
| 10 | Volcanic activity constantly carves new caves |
| 11 | Animals are more or less friendly (even odds) |
| 12 | Seasons pass faster or slower (even odds) |
| 13 | Gravity is half or twice normal (even odds) |
| 14 | The location is always temperate and comfortable |
| 15 | There is no sickness in the location |
| 16 | Everything at the location is tiny |
| 17 | Everything at the location is giant sized |
| 18 | The whole location is diseased |
| 19 | The air is mildly noxious, -2 to d20 rolls |
| 20 | Natural formations have ordered geometric shapes |
| 21 | The terrain is one giant bone filled battlefield |

## *Natural Features Cont. (2d20)*

| Roll | Feature |
|---|---|
| 22 | Sustenance is exceedingly rare at the location |
| 23 | Any earth is rich in metals and stones |
| 24 | Rich air adds 1 to all totals before fatigue sets in |
| 25 | All land is islands of various sizes |
| 26 | Location is an unusual shape (disk, ring, etc) |
| 27 | Location is frightfully still and dull |
| 28 | Meteors regularly fall from above |
| 29 | Chunks of earth, water, etc. within an atmosphere |
| 30 | Dreams of being restrained and drugged in a prison |
| 31 | Change to another “Literary Works” setting |
| 32 | “Lost world” on earth, must be plausible |
| 33 | 1d3 “suns” or 1d20 “moons” (even odds) |
| 34 | Split: half dark & cold, half bright & hot |
| 35 | The whole location is a great maze or labyrinth |
| 36 | Color spectrum is opposite of normal, or negative |
| 37 | Thick smoke fills the air, reduce sighting by half |
| 38 | There are ancient ruins on top of ruins, and so on |
| 39 | Roll once on the Otherworldly features table |
| 40 | Roll 1d3 times and blend the results |

### *Otherworldly Features (1d20)*

| Roll | Feature |
|---|---|
| 2 | No saves are allowed against magical effects |
| 3 | Nothing ages at this location, ever |
| 4 | Sluagh-like storm regularly hits, must take cover |
| 5 | Location is influenced by another realm (choice) |
| 6 | All within the location has been constructed |
| 7 | There is no want at the location, all is provided |
| 8 | Everything sleeps longer and longer each night |
| 9 | Spirits of the dead are always near |
| 10 | Magic can be seen as a visible force |
| 11 | Location responds to, and is shaped by thoughts |
| 12 | A door can lead anywhere in the multiverse |
| 13 | The more righteous the action the greater the luck |
| 14 | Location responds to, and is shaped by emotion |
| 15 | All native life is connected by the mentalism spell |
| 16 | Location has floating land masses (air or water) |
| 17 | Area causes mild hallucinations to all within |
| 18 | Any plant acts as a healing potion if eaten |
| 19 | Most animals and creatures can speak |
| 20 | The rules of magic can be broken here |
| 21 | No miracles may be called from this location |

## *Otherworldly Features (2d20)*

| Roll | Feature |
|---|---|
| 22 | Common men have no power over magic here |
| 23 | The location causes confusion as the spell |
| 24 | Time moves twice as quickly of slows by half here |
| 25 | Borders the higher realms, use desired rules |
| 26 | Borders the lower realms, use desired rules |
| 27 | Hidden corner of the border realms (treat as such) |
| 28 | Everything in the world has a wicked bent |
| 29 | Soil from this location is equal to Dust (pg. 351) |
| 30 | Easy travel to Earth |
| 31 | Strangely appropriate music can always be heard |
| 32 | Everything looks painted, and there is a narrator |
| 33 | Cumulative 1% per day chance to go insane |
| 34 | Shadows have a life their own here |
| 35 | Everything from Earth has an "evil twin" here |
| 36 | There is no known way to leave this location |
| 37 | The whole realm or world is part of the Black |
| 38 | Time moves backwards relative to normal space |
| 39 | Roll once on the Natural features table |
| 40 | Roll 1d3 times and blend the results |

**Unusual Features:** Many of the above offered features have provided little in the way mechanics. This omission intended to allow the referee the ability to easily blend the many possible features without becoming weighed down in mechanics. If a feature, or combination of features, cannot be used with some measure of ease, ignore the feature and roll again. These unusual features are intended to offer flavor and variation, not to create undue difficulty for the referee. The lack of included mechanics should also deter over use of such locations, as they are not intended to be the primary setting of a game.

## Civilization, Life, & Population

The existence, and amount of life populating any given realm or world are determined with the following tables.

*Type of Life & Basic Population (1d20)*

| Roll | Result |
|---|---|
| 1 | No life of any kind, even odds of survivability |
| 2-4 | Animal life, even odds of light or heavy population |
| 5-7 | Animals & men, even odds of light or heavy pop. |
| 8-10 | Animals, men, & monstrous, odds as above |
| 11-16 | Animals, men, monstrous, & spirits, odds as above |
| 17 | All creatures have minor differences (roll again) |
| 18 | All creatures have major differences (roll again) |
| 19 | Alien, use Random Creature Generator (roll again) |
| 20 | Roll twice and blend the results |

**Light Populations:** The population ranges between hundreds of thousands, to millions. There is a 10% chance to have populations in the tens of millions for certain creatures.

**Heavy Populations:** The population ranges between the millions and tens of millions. There is a 10% chance for a population in the hundreds of millions, to billions.

**Populations Considerations:** The size of the population is constrained by the size of the location being created.

### *Civilization & Technology (1d20)*

| Roll | Civilization Level |
|---|---|
| 1 | No native civilization |
| 2-3 | Stone-age, use rules from the "Popol Vuh" |
| 4-7 | Bronze-age, use rules from "Shutur Eli Sharri" |
| 8-12 | Iron-age, use rules from "Mabinogion" |
| 13-17 | Medieval-age, use rules from most of the game |
| 18-19 | Renaissance, use rules from "Don Quixote" |
| 20 | Early modern, use rules from "Dracula" |

**Note:** The era that a realm or world is in the midst off is generally be limited by what is supported within the rules. If an adventure far into the past or future is desired, the referee and players must decide how to handle the issues of advanced technology and the like. The setting info from the "Alethe Diegemata" should provide some basic ideas. Any era outside those presented is beyond the intended scope of the game.

## *Method of Travel Required (1d20)*

| Roll | Result |
|---|---|
| 1 | A færie ring or other traditional portal |
| 2 | Passing through a certain door with a certain item |
| 3 | The dream spell (must know of the location) |
| 4 | Travel in some special vehicle |
| 5 | Losing one's mind |
| 6 | Dying in a certain location |
| 7 | Through the use of a wish |
| 8 | An impossibly long trek through one of the realms |
| 9 | Wandering for years with no purpose |
| 10 | Following a special map |
| 11 | Performing an intricate ritual |
| 12 | Being in a specific location during twilight |
| 13 | Ingestion of some highly unusual intoxicant |
| 14 | Locating a particular item of great magic |
| 15 | Becoming lost upon the oceans or within the waves |
| 16 | Extended deprivation of all sensory input |
| 17 | Flying into the sun (results in death of the body) |
| 18 | Research and casting of a custom spell |
| 19 | Massive sacrifice of life (1,000's of people) |
| 20 | Roll 1d3 times and blend the results |

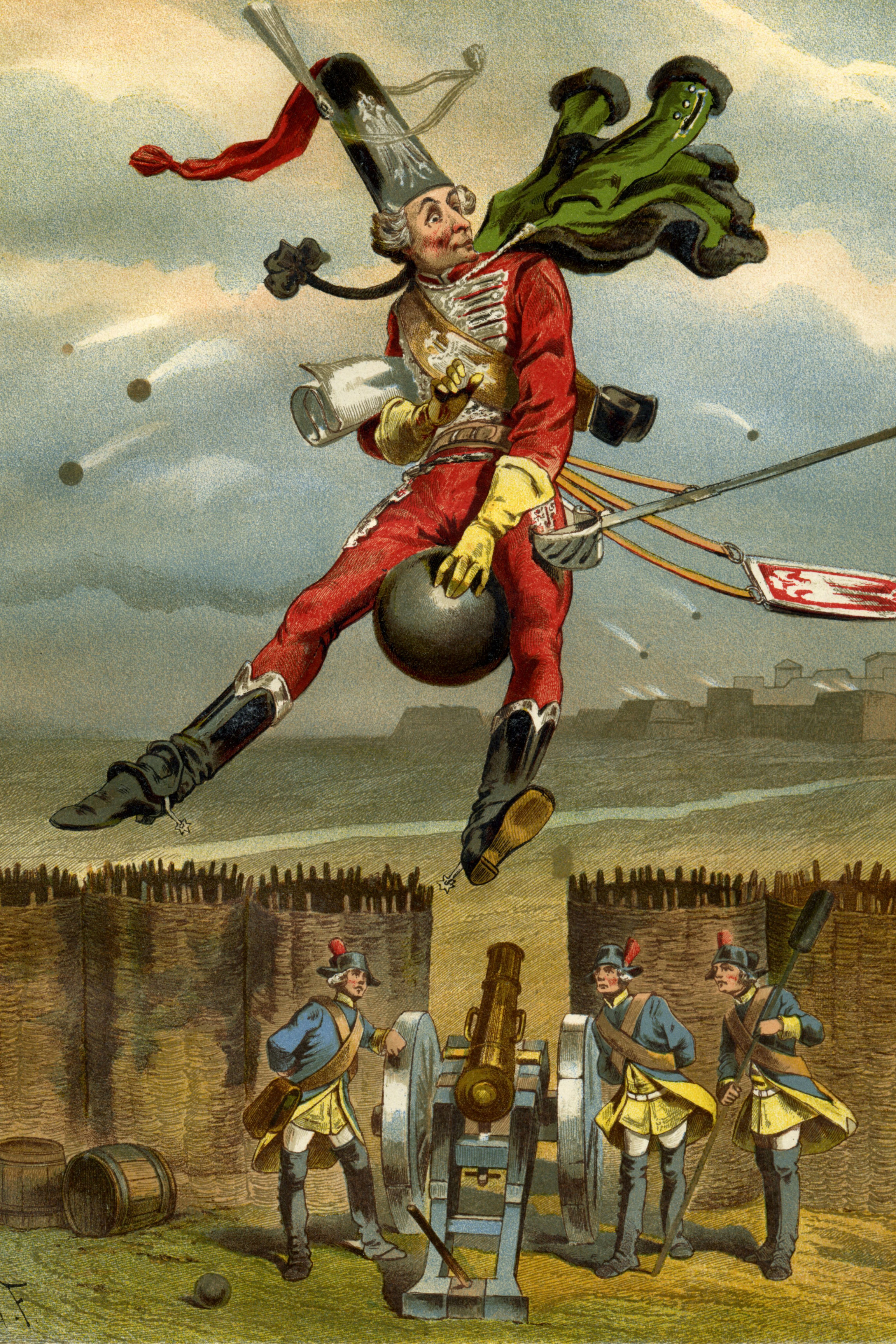
**Are We There Yet:** The method of travel needed to gain entry into, or to journey to, the destination being created can be directly affected by the realm in which it is set. Travel to interplanetary destinations (such as the Moon) is much different then making the trek to a realm of madness on the border of both the dreaming realms and the mundane. In the end, the particularities of the journey becomes a blend of the rules of travel between the known realms and the ideas which are presented here.

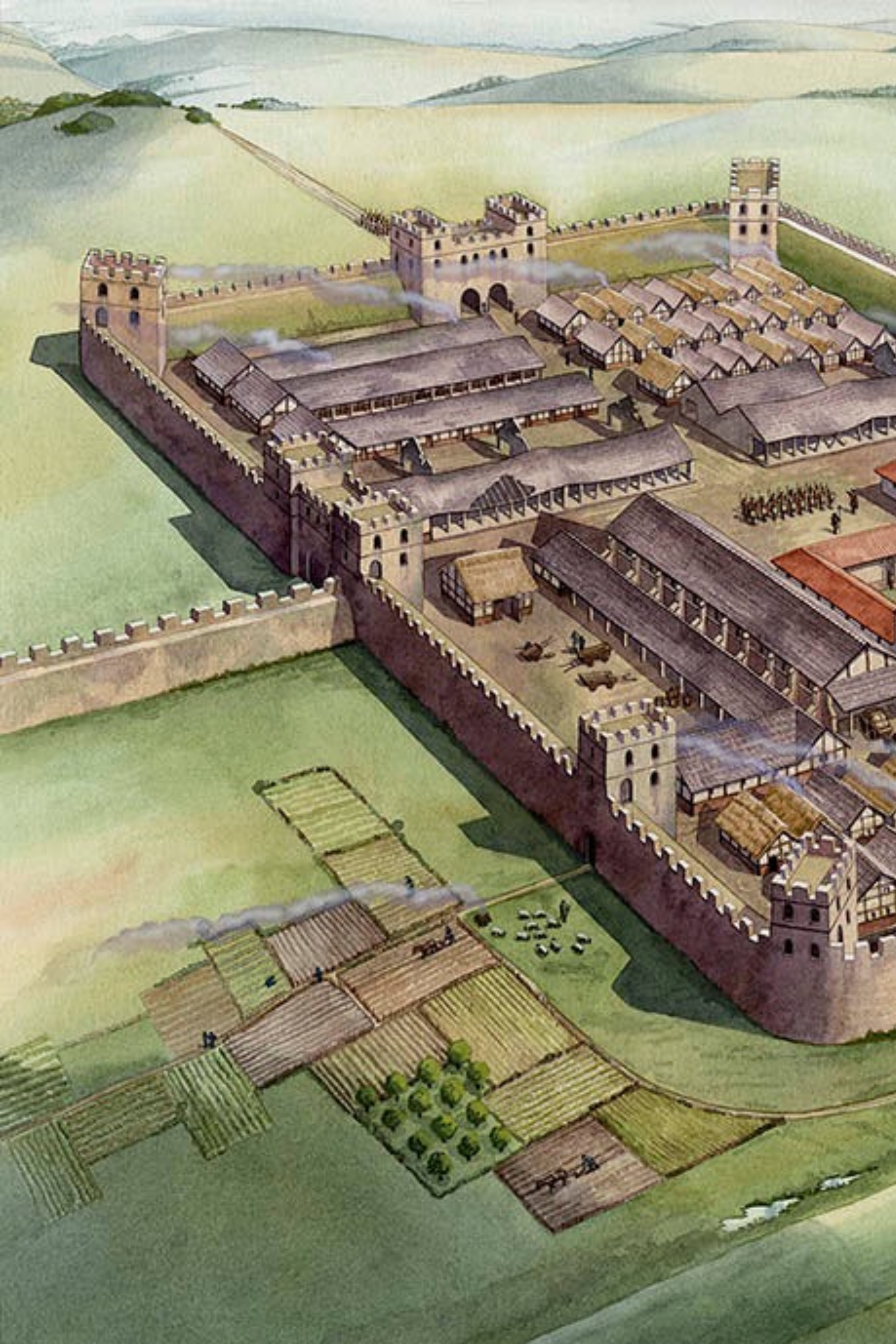
## Setting the Stage

After all the dice rolls are finished across the many tables, the finished realm or world often need some tweaks before it can be effectively adventured within. Often, this involves arriving at functional compromises with the results of the rolls and the ability for the rules to provide a fair simulation of the created setting. In some cases, a realm or world is used in more of a purely narrative way and as such, there are no real need for a large amount of additional rules or mechanics.

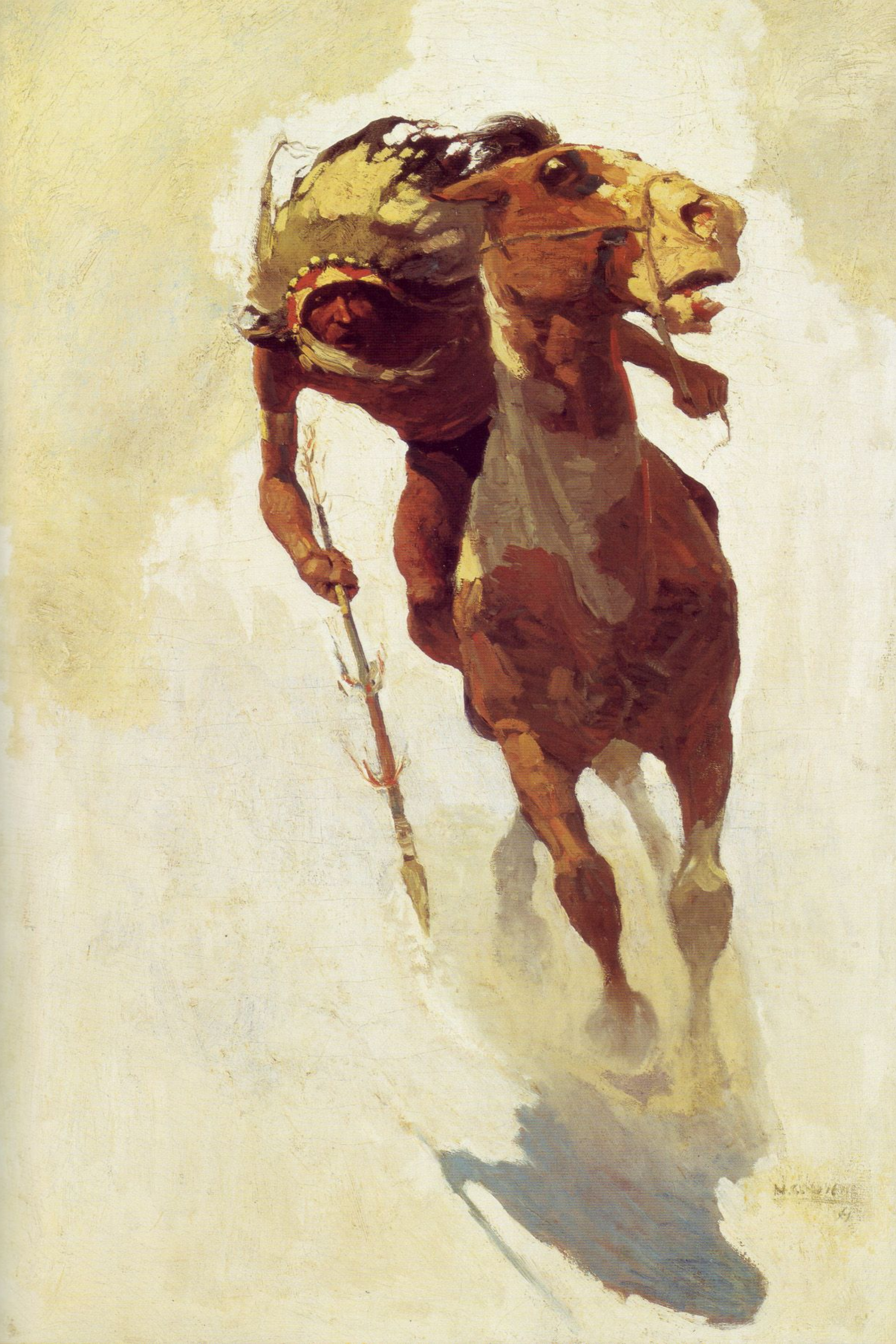
**Ad Hoc Rules & Improvisation:** Some rules may be easily adapted to fit a situation on the fly. This can even work to create seemingly complex rules systems. The rules for both air and naval combat can be combined to function for situations were the action takes place underwater, as an example. Depth is tracked instead of altitude, and hazards such as falling have no bearing, but the combined rules can account for most of the basic needs.

**Caution:** The use of such random realms or worlds, can have a massive impact on the scope of the game and is beyond the intended scope of Færie Tales & Folklore. If you choose to include such realms and worlds, do so with caution.





# Play Aides


N.C.WYETH

# Armaments of the World

Many types of armor or weapons from around the world are functionally similar but are known by other names. Below is a short list of armaments from around the world and what gear they most closely corresponds to.

**Battle Axe:** Broadaxe, dane axe, falx, keteriya, khopesh, panabas, parashu, sagaris

**Bow:** Composite bow, foot bow, gakgung, holmegaard, horse bow, long bow, short bow, yumi

**Crossbow:** Arbalest, cranequin, gastraphetes, geauhnoh, qaws ferengi, manuballista, wallambrust, zhugé nû

**Dagger:** Bichuwa, dirk, facón, katar, kris, maduvu, main gauche, rondel, seax, stiletto, tantõ

**Firearms:** Arquebus, blunderbuss, bondikula, flintlock, gonne, huo qiãng, jochong, matchlock, musket, tanegashima

**Flail:** Ball-and-chain, chigirki, holy water sprinkler, kisten, kriegsflegel, liúxing chuí, nunchaku, pyeongon, sanjiegun

**Gambeson:** Aketon, arming doublet, padded jack

**Hand Axe:** Adze, baltag, ge, francisca, hatchet, hurlbat, ono, nzappa zap, tamahaac

**Lance:** Contus, kontarion

**Leather Armor:** Cuir bouilli, hide, lamellar

**Mace:** Aklys, ball-headed club, bo, bulawa, chuī, cudgel, gada, iwisa, kanabō, mere, nulla-nulla, oslop, pernach, sai, shillelagh, shishpar, shod club, war hammer

**Mail:** Hauberk, kusari gusoku, gyorin kozane, lorica hamata, lorica plumata, lorica squamata, scale, tatami

**Pike:** Geldon, sarissa, shuo, spiess, xyston

**Plate:** Brigandine, full harness, kastenbrust, laminar, lorica segmentata, ō-yoroi, panoply

**Pole Arm:** Bardiche, fauchard, glaive, guan dao, halberd, ji, naginata, ngao, poleaxe, sovnya, svärdstav, woldo

**Shield:** Aspis, bouche, buckler, heater, hoplon, ishlangu, kite, pavise, peltast, rotella, round, scuta, tower

**Spear:** Angon, assegai, dangpa, doru, framea, harpoon, hoko yari, javelin, mao, pilum, qiang, sang, sibat, tepoztopilli, trident, vita

**Spiked Mace:** Goedendag, large spiked club, lucern hammer, morgenstern

**Sword:** Arming sword, billao, broadsword, dao, dha, estoc, falcata, gladius, griffzungenschwert, jian, katana, khanda, kilij, rapier, scimitar, shamshir, spatha, tachi, talwar, wakasashi, xiphos

**Sword, Great:** Claymore, flamberge, ōdachi, zhanmadao, zweihänder

# Archetypes of Mythology

The following pages offers a set of exemplars which fit with many archetypes of myth and literature. One archetype is presented for each lineage and class combination available in the game. These archetypes may be used as they are, simply fill in the blanks, or they can be the inspiration for a more personalized idea. However, if used in whole the player must use the provided attributes. These archetypes provide benefits outside that of standard character creation and as such, they are intended only to be used in their entirety.

The archetypes presented were also chosen to cover a broad cross-section of cultures and mythologies. Often such characters are viewed as paragons of the culture from whence they came, and there tends to be lots of superstition surrounding them. A member of one of these archetypes should be treated in a way that is befitting of the chosen archetype, for better or worse.

**As Player Characters:** When these archetypes are being used to create the characters who is directly controlled by the players, no real changes need to be made beyond the choices presented in the archetype's description.

**As Villains:** When these archetypes are used to create one of the central villains in a narrative, the abilities presented need to be updated in accordance with the villain guidelines as seen previously in "The Villain" section.

**As Standard Enemies:** Each of these archetypes can easily be used without attributes or class by simply considering all the abilities ordinarily gained to be "natural". Lastly, give the creature 1 or 2 hits and total their value is figured as shown at the end of "The Monstrous" chapter.

## Archetypes by Lineage

As stated earlier, there is a single archetype presented for each lineage and class combination. The basic abilities of a lineage shape the archetypes available, often creating synergy. Each archetype includes a few alternate examples that the archetype can be used to create by simply modifying the cultural information and equipment.

**Common Men:** The archetypes of common men tend to be of a religious nature, showing little understanding of magic or the Otherworld.

- *The Fida'i Assassin:* The original assassins of legend, these sneak-thieves are highly trained and deadly zealots.
- *The Knights Templar:* An order of famed, or hated, knights who fought against the Muslims during The Crusades.

**High Men:** Magic is the focus of high men, even if it just amplifies the abilities of mundane men.

- *The Blessed Hemitheoi:* Born of the deified spirits or even chosen by destiny itself, these warriors are paragons each.
- *The Daoine Sith:* Both skilled warriors and sorcerers, these courtly færie lords and ladies are like walking dreams.
- *The Qinggong Master:* These men and women have trained their bodies to achieve astounding feats of prowess.

**Low Men:** The power of enchanting enters with low men, a powerful ability whose scope should not be misunderstood. The ability to create scrolls for a magic-user is a huge benefit!

- *The Shifty Nagual:* Master shapeshifters and huntsmen of the deep jungles, the nagual become more animal then men.
- *The Roma Shuvani:* These gypsy folk produce some of the most powerful practitioners of magic in all of history.

## The Fida'i Assassin

"I am (name) heir of (family), if I have been set upon you it is God who wants you dead!"

**Name:** (choose)
**Lineage:** common man **Class:** sneak-thief
**Level:** 1st **Background:** (choose)
**Cultural Upbringing:** Hashashin Nizaris
*Languages:* Persian
*Knacks & Knowledges:* religious studies

13 **Strength:** +1 to melee rolls, +20 pounds
10 **Intelligence:** no adjustments
10 **Wisdom:** no adjustments
16 **Dexterity:** +1 to missile rolls, -1 to attack rolls if target
13 **Constitution:** +1 hit and fatigue values
10 **Charisma:** 5 hirelings

**Fighting Ability:** 1 man (light foot/horse)
**Armor Class:** 3 **Hits:** 2
**Skill Bonus:** 1 **Saves:** intelligence, dexterity

**Abilities:** anathema, attack from behind, miracles, remain hidden, turning
**Equipment:** black mantle, composite bow and quiver, janbiya (dagger), leather armor, riding horse, scimitar (sword)

**About:** These warriors gave rise to the term assassin. Devout followers of the Hashashin, the fida'i are famed for guerrilla tactics and spreading fear among their foes. The group became infamous though rumor and tall tales of their unusual training methods. This archetype can be used for shinobi-no-mono and thuggee as well.

## The Knights Templar

"My name is (name plus family or nation) of the Knights Templar. I serve God and the Church above all."

**Name:** (choose)
**Lineage:** common man **Class:** fighting-man
**Level:** 1st **Background:** landed noble
**Cultural Upbringing:** (any European)
***Languages:*** language of homeland & Latin
***Knacks & Knowledge:*** religious studies

16 **Strength:** +1 to melee rolls, +80 pounds
10 **Intelligence:** no adjustments
10 **Wisdom:** no adjustments
10 **Dexterity:** no adjustments
13 **Constitution:** +1 hit and fatigue values
13 **Charisma:** 8 hirelings with +1 on morale rolls

**Fighting Ability:** 1 man +1 (armored foot/heavy horse)
**Armor Class:** 7 or 8 **Hits:** 2
**Skill Bonus:** 1 **Saves:** strength, dexterity

**Abilities:** anathema, commander, control area, elite troop, miracles, turning

**Equipment:** fine clothing and heraldic tunic, heavy warhorse and plate barding, lance, mail, shield, sword

**About:** Pauperes commilitones Christi Templique Salomonici, or the Knights Templar are an order of religious knights who are aligned with the Catholic Church. The landed noble or professional soldier are good backgrounds as these men are generally expected to arm themselves. This archetype can be used for Shinto samurai or cataphracts of Mazdayasna.

## The Blessed Hemitheoi

"I am (name) child of (god's name). My skill as a (profession) is only rivaled by my skill at arms."

**Name:** (choose)

**Lineage:** high man **Class:** fighting-man

**Level:** 1st **Background:** (choose)

**Cultural Upbringing:** Hellenic

***Languages:*** Hellenic (Koine)

***Knacks & Knowledge:*** oratory

16 **Strength:** +1 to melee rolls, +80 pounds
10 **Intelligence:** no adjustments
10 **Wisdom:** no adjustments
13 **Dexterity:** +1 to missile rolls, -1 to attack roll if target
13 **Constitution:** +1 hit and fatigue values
10 **Charisma:** 5 hirelings

**Fighting Ability:** 1 man +1 (armored foot/medium horse)

**Armor Class:** 8 **Hits:** 2

**Skill Bonus:** 1 **Saves:** strength, dexterity

**Abilities:** commander, control area, impervious, preternatural

**Equipment:** aspis (shield), dory (spear), fine clothing, panoply (plate), riding horse, xiphos (sword) (all high man made)

**About:** A hemitheoi is the child of a deified spirit. Though a stunning physical specimen, these warriors are often arrogant beyond imagining. One of the character's parents is responsible for the great magics or miracles which made their child impervious to harm from mundane weaponry (expect for some secret weak spot). This archetype can be used for demigods from other cultures, or those born under a strong geas.

## The Daoine Sith

"My name is (name), child of (parent). I serve the (Seelie/Unseelie) Court and am a (profession) by (trade/birth)"

**Name:** (choose)

**Lineage:** high man **Class:** fighting-man/magic-user

**Level:** 1st/1st **Background:** (choose)

**Cultural Upbringing:** Gæl

*Languages:* Goidelic, proto-Norse

*Knacks & Knowledges:* smith, train animals

13 **Strength:** +1 to melee rolls, +20 pounds
13 **Intelligence:** 1 language and 1 spell
10 **Wisdom:** no adjustments
13 **Dexterity:** +1 to missile rolls, -1 to attack rolls if target
10 **Constitution:** no adjustments
13 **Charisma:** 6 hirelings with +1 to morale rolls

**Fighting Ability:** 1 man +1 (heavy foot/medium horse)

**Armor Class:** 5 or 6 **Hits:** 1

**Skill Bonus:** 1 **Saves:** strength, wisdom, charisma

**Abilities:** control area, elite troop, fear, mounted archer, multi-class, preternatural, spells (alacrity, charm, terrify)

**Equipment:** fine clothing, horse bow & quiver, mail, medium warhorse & barding, shield, spear, sword (all high man made)

**About:** Born to an ancient lineage, the Daoine Sith are of Gæl bloodlines native to Alba and Ériu. These warriors are but misty shadows lost in the fog of the Otherworld. Skilled in both warfare and the arts of magic, a Daoine Sith is a frightening and mysterious foe, or an otherworldly ally. This archetype can be used for Norse alfar or Turkic irshi.

## The Qinggong Master

"I am (name) and I have no family, no attachments. I am but a simple (profession) and monk, I seek no trouble."

**Name:** (choose)
**Lineage:** high man **Class:** magic-user
**Level:** 1st **Background:** (choose)
**Cultural Upbringing:** Huaxia
***Languages:*** Mandarin, Mongol
***Knacks & Knowledge:*** Herbalist

13 **Strength:** +1 to melee rolls, +20 pounds
10 **Intelligence:** no adjustments
13 **Wisdom:** -1 to skill rolls and +1 to complexity rolls
13 **Dexterity:** +1 to missile rolls, -1 to attack roll if target
13 **Constitution:** +1 hit and fatigue values
10 **Charisma:** 5 hirelings

**Fighting Ability:** 1 man (light foot/horse)
**Armor Class:** 1 **Hits:** 2
**Skill Bonus:** 1 **Saves:** wisdom, charisma

**Abilities:** preternatural, qinggong practitioner, spontaneous magic (Shaolin kung fu), wirework
**Equipment:** alms box, bo (treat as mace), buddhist treatises, incense, monk's clothes; option, a fine jian (high man made)

**About:** The qinggong master is a practitioner of gōngfu and will be skilled in defending themselves without weaponry. Such men and women have dedicated their lives in the pursuit of perfect skill and the search for enlightenment. They practice many forms of body hardening and are capable of amazing feats of acrobatic prowess and unarmed combat.

## The Shifty Nagual

"I am (name) of (city). I am the master of many shapes and a (profession) of my people."

**Name:** (choose)

**Lineage:** low man **Class:** sneak-thief

**Level:** 1st **Background:** (choose)

**Cultural Upbringing:** Mayan

*Languages:* Tzeltal

*Knacks & Knowledge:* animal trainer

13 **Strength:** +1 to melee rolls, +20 pounds

10 **Intelligence:** no adjustments

13 **Wisdom:** -1 to skill rolls

13 **Dexterity:** +1 to missile rolls, -1 to attack rolls if target

13 **Constitution:** +1 hit and fatigue values

10 **Charisma:** 5 hirelings

**Fighting Ability:** 1 man (light foot)

**Armor Class:** 2 or 3 **Hits:** 2

**Skill Bonus:** 1 **Saves:** intelligence, constitution

**Abilities:** attack from behind, remain hidden, resistant, shapeshifting, sneak-thieving, sunless, tireless

**Equipment:** bone and hide armor, obsidian dagger and hand axe, shield, skin of a favored animal

**About:** These crafty "sorcerers" of the Aztec and Maya are masters of taking other shapes and forms, though this is more of a hereditary ability then magical effect. These low men are usually specialized in assuming certain forms such as a jaguar or eagle. This archetype is also useful in creating bakemono from Nippon or pûca-like shapeshifters.

## The Roma Shuvani

"I am (name) the (grandiose adjective). I may seem like some old (profession) but, I may know things of interest to you."

**Name:** (choose)

**Lineage:** low man **Class:** magic-user

**Level:** 1st **Background:** (choose)

**Cultural Upbringing:** Roma

***Languages:*** Gothic, Romani

***Knacks & Knowledge:*** herbalist, music

10 **Strength:** no adjustments
13 **Intelligence:** 1 language and 1 spell
16 **Wisdom:** -1 to skill rolls, +1 to complexity rolls
10 **Dexterity:** no adjustments
13 **Constitution:** +1 hit and fatigue values
10 **Charisma:** no adjustments

**Fighting Ability:** 1 man (light foot/horse)

**Armor Class:** 2 **Hits:** 2

**Skill Bonus:** 1 **Saves:** wisdom, constitution

**Abilities:** enchantment, fear, resistance, sunless, spells (fate, heal, scry), tireless

**Equipment:** a few texts and spells, a wagon drawn by two heavy horses, dagger (low man made), heavy clothing, violin

**About:** These practitioners of magic are also famed for their ability to weave enchantments into great works. Though not all of the Roma are low men, those who may use magic to any great effect are. The backgrounds of outlaw or retained artisan are most appropriate, especially when combined. This archetype can be used to create Mekubbal or Magi as well.

# Example of Play & Scenario

The following pages are largely concerned with providing an example of play using the Færie Tales & Folklore rules and setting. This offers insight into the use of many of the rules involved in both running or playing the game. The method of play is the standard narrative format used in most roleplaying games.

Additionally, the backdrop and setup for the example of play can be used as an introductory scenario to help familiarize a player, or group of players, with the way the game is played. Færie Tales & Folklore is fairly complex system and these examples should answer many questions that may arise during any game session.

## Background

This scenario is set in Roman Britannia, near Hadrian's Wall during the early third century (CE). A young Gæl has had a surprising amount of success terrorizing the Roman Legions through the use of unconventional tactics. In response, Rome has sent an infamous centurion to remedy the situation. The scenario may be played out from either side. As agents of the Roman military, the players will try to find and eliminate this new threat. As sympathizers of The Picts (led by the young Gæl), players will be trying to defeat the Roman centurion sent to stop the incursions into Roman occupied land.

This engagement takes place between the Bremetennacvm and Lunium, which is located at the mouth of the Lune. An old and important road which existed betwixt the two is the likely terrain where the battle plays out. The length of the road provides many opportunities for either side to control the terrain of the battle and good planning is likely to be the deciding factor in determining who takes the day.

## Setup

Each of the forces, Roman and The Picts, are composed of man and beast of no more then 45 points in value. The Romans are fewer in number, but are better equipped and of much greater experience. The Picts primary advantage, other then numbers, is their leaders ability to utilize magic.

### The Romans

The Roman unit has a total value of exactly 45 points. The individual troops breakdown as follows.

- 1 leader, "Canis Bellum" a level 5 fighting-man of the high man lineage (using the blessed hemitheoi archetype). He has a value of 10.
- 1 second, a common fighting-man of 1st level. He has a value of 5 points.
- 15 medium horsemen who are considered elite footmen when not mounted. Each is armed with a spatha, pilum and wears lorica segmentata. They each have a value of 2.

### The Picts

The Pict force has a total value of 45 points. The individual troops are broken down as follows.

- 1 leader, Mourdagos mac Morrigan, a level 4 fighting-man and level 1 magic-user of the high man lineage (using the daoine sìth archetype). He has a value of 10.
- 1 second, Rögnvaldr, a level 1 low man sneak-thief (using the shifty nagual archetype). He drives a chariot and is valued at 5 points.
- 20 skirmishers who are considered elite footmen. They are armed with long bows, spears, and wear leather. They each have a value of 1.
- 10 war dogs, all wolfhounds, with a total value of 5.

## The Map & Terrain

The road between Lunium (Lancaster) and the Bremetennacvm (Ribchester) is roughly 23 miles long. It travels in a north by north-westerly direction and is flanked by woods down the eastern side and coastal plains to the western side. This locale was chosen due to the ease of creating a map. The referee is allowed to simply follow the above description and create a simple map on hex paper that should suffice for the purposes of this scenario. If two or more players are approaching this battle as a war game, all sides should agree upon the map as it is be used in game. Any minor terrain objects (rocks, trees, etc) should be decided upon prior to the beginning of the scene.

## Troop Placement

At the beginning of the scene, each player is allowed to place their troops as they see fit, provided a few simple rules are observed.

1. A coin should be flipped (or other random method chosen) to determine who is acting in defense and who is acting offensively. Winner of the flip, or roll, has the choice of offense or defense. The defensive player must place their troops first.
2. A player cannot place troops in areas directly controlled by the other player. This only applies to areas that can be considered "private" such as: a fort, a camp, or home of an enemy troop.
3. A sneak-thief may decide to not act during their first turn of combat and make a sneak-thieving check to enter the engagement at any point with the advantage of surprise. If this option is used, the sneak-thief may not act during any turn prior to their entrance. (This is an example of the creation of a simple rule to fill a specific purpose.)

### Additional Storytelling

If this engagement takes place as part of a larger campaign, the referee needs to provide some additional narrative to set the scene. In the provided example of play, the referee offers a quick recap of the events that lead up to the engagement but in other games, this is likely to change. In a war game, narration of a larger story is not necessary and is a step often left out (though this is not absolute).

## The Conditions of Victory

In narrative roleplaying the conditions of victory are usually rather clear from the onset. However, for a war game these conditions must be spelled out clearly prior to commencing the battle. In many battles, these conditions are simple: defeat the enemy, destroy a location, capture a foe, etc. There are many cases where the objectives and conditions which lead to victory can be much more complex. Successfully completing a series of objectives, or meeting a complex set of conditions, is often needed in the most difficult of battles.

In the example of play provided, the leader of the Picts must keep his identity a secret or, if discovered, ensure no Roman lives through the battle. In the context of a narrative game, such conditions can often lead to moral dilemmas such as "Do we kill the prisoners?". These can provide greater depth and drama within an ongoing narrative.

The conditions of victory in the example battle are outlined in the list below.

- Track down or goad the enemy into an engagement.
- Triumph over the enemy in said engagement.
- The Romans must capture or kill the Pict leader.
- The Pict leader must maintain the secret of his identity as a son of a Sarmatian leader within the Roman Auxilia.

## The Session Text

The players are referred to by the name of the character they portray in game, and the referee is simply termed "Referee". The session begins with a bit of backstory told by the referee and the narrative provocation for the battle.

### A Recap

In an ongoing campaign, it is important to review the events of the last session. This step insures the group is on the same page as a new session starts.

**Referee:** Does everyone remember where we left things at the end of the last session? Does anyone want to give a recap, or does that pleasure fall to me?

**Rögnvaldr:** You are the referee and narrator, the honor is all yours sir.

**Referee:** Correction Rögnvaldr, we are all narrators in games such as this, not just me. But, let's get on with it. We left the last session in a sort of tit for tat set of conflicts. Finding and eliminating the Roman scouts was a solid win, discovering it was a trap sort of dampened the day. You finally met the villain though! At least you know who hunts you–

**Mourdagos:** You are referring to that centurion testosterone junkie correct? I shot that oaf in the eye with a called shot and a critical hit!

**Referee:** Yes, you did. Truthfully, Canis Bellum is probably not too happy about that. After all, until that moment he had thought he could not be harmed by the weapons of men.

**Rögnvaldr:** That Canis freak drug our man Drest behind his horse from the wall to the Bremetenacvm!

**Mourdagos:** Save the rage Rög, save the rage. I think we all remember where things left off. We are returning to the Bremetenacvm to goad some Romans. Canis would do well to remember, I do not wield "the weapons of men"!

## The Prelude to Action

Any given session is not likely to begin in the midst of battle or conflict. As such, most sessions begin with some set up by the players as they plan their first moves.

**Rögnvaldr:** For future reference Ref, we have our troops in a specific location. For the sake of surprise, we would like to leave this map with their location face down until it becomes relevant to the situation at hand. Any objections?

**Referee:** No, in fact that is a good idea in these larger scale battles we have had recently. It gives the battles more of a "wargame" feel.

**Mourdagos:** Rög and I are in route to the Bremetenacvm but we stop roughly an hour or so out to prepare ourselves.

**Referee:** Alight, how are you preparing yourselves then? Are you simply on the side of the road? Is this a quick stop or are you setting up a makeshift camp?

**Rögnvaldr:** We are preparing for a performance of sorts, so a camp may be a bit much. We are stopping for a short bit though, thus we loom for a good spot off the road. Would be good to have at least a little privacy, I am modest–

**Referee:** Modest Rögnvaldr? You regularly charge into battle in your birthday suit! Which I suppose is going to be part of your preparations then? Mourdagos, how are you preparing?

**Mourdagos:** Well, since Rög is likely pitching a tent, I don my "Mac Morrīgan" costume: the wolf's hood, raven feather cloak, elk's horns, etc it is important we make this look good! I ready my carnyx as well.

**Referee:** Ok, have you completed the necessary preparations then? Do you need more time?

**Rögnvaldr:** No, I think we are ready. Let's do this Mac! It should at least be fun!

**Referee:** So you are heading to the Bremetenacvm then?

**Mourdagos:** That would be a yes Ref.

**Referee:** In interest of speeding things along a bit, let's say you are about to arrive at the Bremetenacvm without further ado. What are you doing when you get there?

**Mourdagos:** We make a spectacle of ourselves, of course! A performance for the ages, with Rög beating the skins and me blowing my own horn–

**Referee:** So is this a concert, some perverted sex show with naked dwarfs, or some guys picking a fight?

**Rögnvaldr:** I think it might be all three Ref, those Roman lads are quite cute when they're duded up for war! However, I believe Mac has another surprise.

**Mourdagos:** Yes I do, a rather fun one in fact. I am sure by now moſt of the fort knows we are causing a ſtink. That ſtink juſt happens to fill the material component for the spell terrify. My roll, as you can see is an 18! We figured there was going to be need of a longer performance, the immediate caſting juſt saved us some time.

**Referee:** Ok, how many of the Romans in the fort can you possibly hope to scare with terrify?

**Mourdagos:** Well Ref, look it up. While you are at it, keep in mind we are performing music as the material component.

**Referee:** Wait, you could terrify the whole fort caſting this spell! The saves alone are going take forever to roll. I was not expecting this guys, damn!

**Mourdagos:** I scream out "Canis Bellum, come to heel like a good dog or I will pluck out your laſt good eye! Feaſt your eye upon what I have done to your men, to you even! Know your superior, dog! Your maſter has come to put you down!"

**Referee:** Well, I believe you juſt picked a fight. Canis and his underlings rolled a 6 and an 8, neither fails. The set was great, so we are juſt going to say the remainder of the fort has failed their save and is terrified beyond reason. The gates are opening gentlemen, I guess it is time to do this–

**Rögnvaldr:** Aye, it juſt might be!

**Mourdagos:** Has anyone come through the gates yet? Where is our friend Canis? You keep talking about getting on with this little duſt up, so let's do it.

**Referee:** You are right, let's get to it. Through the gates you see over a dozen mounted centurions led by Canis and his creepy lieutenant.

**Rögnvaldr:** Perfect!

**Mourdagos:** Well, that is quite a response! We are what one hundred to one hundred and fifty yards from the gate? I think we are going to bolt.

**Referee:** Wait, what? You are running? Mounted men are likely to overtake you two on a chariot in short order! Now I am just confused.

**Mourdagos:** We were hoping for more of a duel maybe, but we are just going to get mowed down by a cavalry of that size. So, we are going to head toward this spot in the forest, hopefully before Canis reaches us. If we are lucky the horses will escape, along with the chariot.

**Referee:** Where on the forest's edge are you headed?

**Mourdagos:** Here (points to map), I believe there should be just enough cover to allow our escape.

**Referee:** I am not so sure about that. I think Canis is only about 12" away from you currently. I am not sure you can get to the tree line by the time he rides over you.

**Rögnvaldr:** I think it is about the only choice we have–

**Referee:** As you guys dismount and begin your dash into the woods, you realize you wont make it. Prepare to fight–

## Large Scale Engagements

Many of the conflicts in myth or fiction occur between a good number of individuals. Such larger scale battles generally have a good deal of casualties in a relatively short amount of time. There are two ways of handling action order, both methods are provided as examples.

**Referee:** To begin this battle we are going to use the more standard turn-based method. What is your plan to deal with Canis and his cavalry?

**Mourdagos:** We split, running left and right.

**Referee:** Oh damn, I see it now! So I would guess this is where you reveal the placement of the remainder of your men?

**Rögnvaldr:** Aye, that would be what is happening.

**Mourdagos:** The first volley is from two units of ten archers each, is Canis charging? If so, the first volley happens during the split-move phase and is pass-through fire correct?

**Referee:** That would be a safe bet, yes. On all fronts.

**Mourdagos:** At this range the volley is direct fire, the rolls are 12 and 14 which totals 6 hits. I believe the last time the mounted centurions had 2 hits correct, that would make 3 casualties. Rög and I are also no longer in the line of an effective charge.

**Referee:** Well then, after I update their positions we can resolve the second archery volley. This is going to be an ugly opening round, but likely not enough to save you.

**Mourdagos:** The second volley's rolls are 11 and 20! Woot! The first just qualifies for 3 hits, that 20 though–

**Referee:** I'll consider that as double the normal number of hits for the 20. That would make a total of 9 hits? I'll just consider that to 10 for suckering me so well. That drops 5 more centurions, for a total of eight! Ordinarily this would prompt a morale roll, but these men are an elite unit and not easily turned back.
Are we preparing to engage in melee or is there going to be more missile fire? What are you two doing specifically? You just dealt a hefty opener, can you close the show? Canis seems to be heading toward Rög and the cavalry seems preoccupied by the arrows raining down on them. They are dismounting, likely in hopes of facing the archers in the woods. It seems they are reading their shields.
If there are no objections, let's switch to simultaneous move for this phase of the battle–

**Rögnvaldr:** No objections, save that little bit where Canis is coming after me! What? He is supposed to take on Mac Morrigan, not me! My job was his second.

**Referee:** This whole battle cannot go your way Rög. So I need everyone to write down the actions of all units for the next round. Let me know when your done.

**Everyone:** (scribbling away)

**Referee:** I'll start I suppose. I have Canis moving to engage Rög and the rest of the centurions moving into the wood to engage the archers. The archers may make a pass-through shot if they so choose.

**Mourdagos:** The archers indeed take a pass-through shot but only with one unit of 10, the rest ready their spears and prepare to engage the centurions. Mac Morrigan is readying his bow to take a shot at Canis, hopefully before he overtakes Rögnvaldr. The archers roll a 13, I assume the centurions are now considered to be in full armor, since they are now using their shields. This yields only two hits or one casualty. At least there are only 6 left!

**Referee:** Not much else happens until the melee phase, so you should just take your two shots on Canis now Mourdagos.

**Mourdagos:** Ok, my rolls are 13 and 17. Modified, those totals are 15 and 19, both of which score a hit using mythic combat. Two does nothing, he has five simultaneous hits.

**Rögnvaldr:** My paper states “run and hide from Canis”. Is it possible to use the shots from Mac Morrigan to hide from Canis? He is not used to being hurt by weapons–

**Referee:** In light of the situation, and because you actually wrote that down, sure. However, take a penalty of 5 to your sneak-thieving roll. What are you using for cover?

**Rögnvaldr:** Riderless horses of course! I roll a 9, I am most certainly not hidden. Damn it!

**Referee:** First, the centurions engaging the archers.

**Rögnvaldr:** Wait! My paper actually says something else as well. The archers are also releasing the dogs.

**Referee:** This just keeps getting better–

**Rögnvaldr:** I think that would put things in this theoretical order: archer unit attacks with spears, then the centurions, and finally the dogs. The centurion return attacks could be against the archers and/or the dogs. Is all that right?

**Referee:** It would look like it, yes.

**Mourdagos:** There are 10 archers, who are skirmishers by the way, and 6 centurions. That is 1 die per 2 skirmishers. The rolls are 16, 18, 16, 17, and 9, so damn close to two casualties. As it stands, the centurions are down to 5. (Note: a 17+ is required for light footmen to hit heavy footmen.)

**Referee:** The centurions return attack is 6 dice, remembering that simultaneous move is being used. The rolls are: 12, 19, 4, 5, 18, and 11 for 2 casualties among the skirmishers, so sorry for the mislabeling, bringing the numbers to 18. The lost skirmishers are from the spearmen in front.

**Rögnvaldr:** So, about the dogs then? As light footmen, they would get 5 more dice. Their rolls are: 3, 5, 19, 19, and 17 for two more casualties and a hit to one of the remaining centurions. The dogs must have been hungry–

**Referee:** Damn, so what there are two centurions left, Canis, and his strangely absent lieutenant, or second?

**Mourdagos:** Damn it! Where has he gotten off to anyway? I don't remember seeing him since the beginning of the battle!

**Referee:** It's Canis' turn, and he leaps upon Rögnvaldr. His rolls are 13, 19, 12, 13, and 4. That does result in a hit Rög, I believe that takes you out.

**Rögnvaldr:** Damn it! At least it wasn't a save or die roll or I would be dead. I am in the death spiral now though.

**Referee:** I believe that concludes round one, am I right?

**Mourdagos & Rögnvaldr:** Yup–

## Single Combat & the Thematic Duel

Most combat eventually dwindles down to a few men, that is if it did not start there. Small scale battles often have more detail, but this is not always the case. In important battles, a duel may be the best way to build an engagement to a finale.

**Referee:** Well, Rög is down, it is very doubtful any of the centurions will walk out of the forest, and that was just round one! This has been a savage engagement to say the least.

**Mourdagos:** I scream "Rög!" while making a split-move & shoot attack on Canis. Moving just 6" puts me in range of melee, wish me luck. I drop my bow after the shot and draw my sword. The shot hits with a 15, that leaves him with 4 hits this round.

**Referee:** The centurions who remain are not giving up, they continue to attack the skirmishers. The rolls are 8, 15, and 15 that drops two dogs this time, makes sense considering the situation.

**Mourdagos:** The eighteen remaining skirmishers, as well as the eight dogs should just about end the centurions. Do I need to roll all 26 dice, or can we just call them all dead?

**Referee:** They are dead, most certainly.

**Mourdagos:** So that leaves Canis, at least for now. We are in melee range, both of us are armed, and I am fixing to kill that asshole! I motion to him, signifying I want to do this as a duel. Shall we write down our "aims & guards"?

**Referee:** Cool! Great idea, let's do it!

**Mourdagos & Referee:** (scribbling)

**Referee:** I'll reveal first with a high guard, while aiming for the head.

**Mourdagos:** Funny Ref, you are a bit predictable. I choose to tuck my chin and aim center low. His weapon is dropped, or broken, he is knocked prone, and he takes a hit. The duel is done even before it started. Canis can try to flee, though he will die if he does.

**Referee:** As you have him with your blade to his throat, you hear in the sound of a great many horses closing quickly. It sounds as though they are coming from back the direction you came, from the Pict-lands. In the moment of confusion, Canis tries to escape. His dexterity save or die rolls are 17, 20 and 18, we'll just stop there. So how does it happen then?

**Mourdagos:** Through the back of the head and out his good eye as he rolls over! Under my breath I utter "That's a good dog!"

**Referee:** You can hear the horses getting louder as they enter your view. Mourdagos, they are Sarmatian, and they are led by none other then your father and Canis' lieutenant. If you intend to escape, you have to do it now.

## Wrapping the Session Up

Finding a good place to close a session is often a matter of the right moment presenting itself. A good cliffhanger, or the satisfaction of a major goal being completed are fine examples, as is the end of major battle. What ever the moment, it will be important to clearly "close things up".

**Referee:** Gentlemen, that was a great session! We are going to end things here, it seems the perfect spot.

**Rögnvaldr:** Wait! I am dying, seriously!

**Mourdagos:** Yes, this is a good cliffhanger! A friend's fate is in question, the Sarmatians and thus my father are preparing to run us down. Am I forgetting anything?

**Referee:** Yes, you killed Canis!

**Rögnvaldr:** That bastard got what he deserved Ref! Good show on that kill Mac! That was epic!

**Mourdagos:** The whole plan was your crazy idea Rög, not mine. Without it, I am not sure we could have taken that sort of trained military resistance.

**Referee:** I am totaling the experience you earned during this little romp, and it looks as though both of you are gaining a level. Well, provided you succeed in saving Rög.

**Mourdagos:** Woot, Level four and two!

**Referee:** So Rög, are you going to comeback next week and play? Still happy with a secondary role?

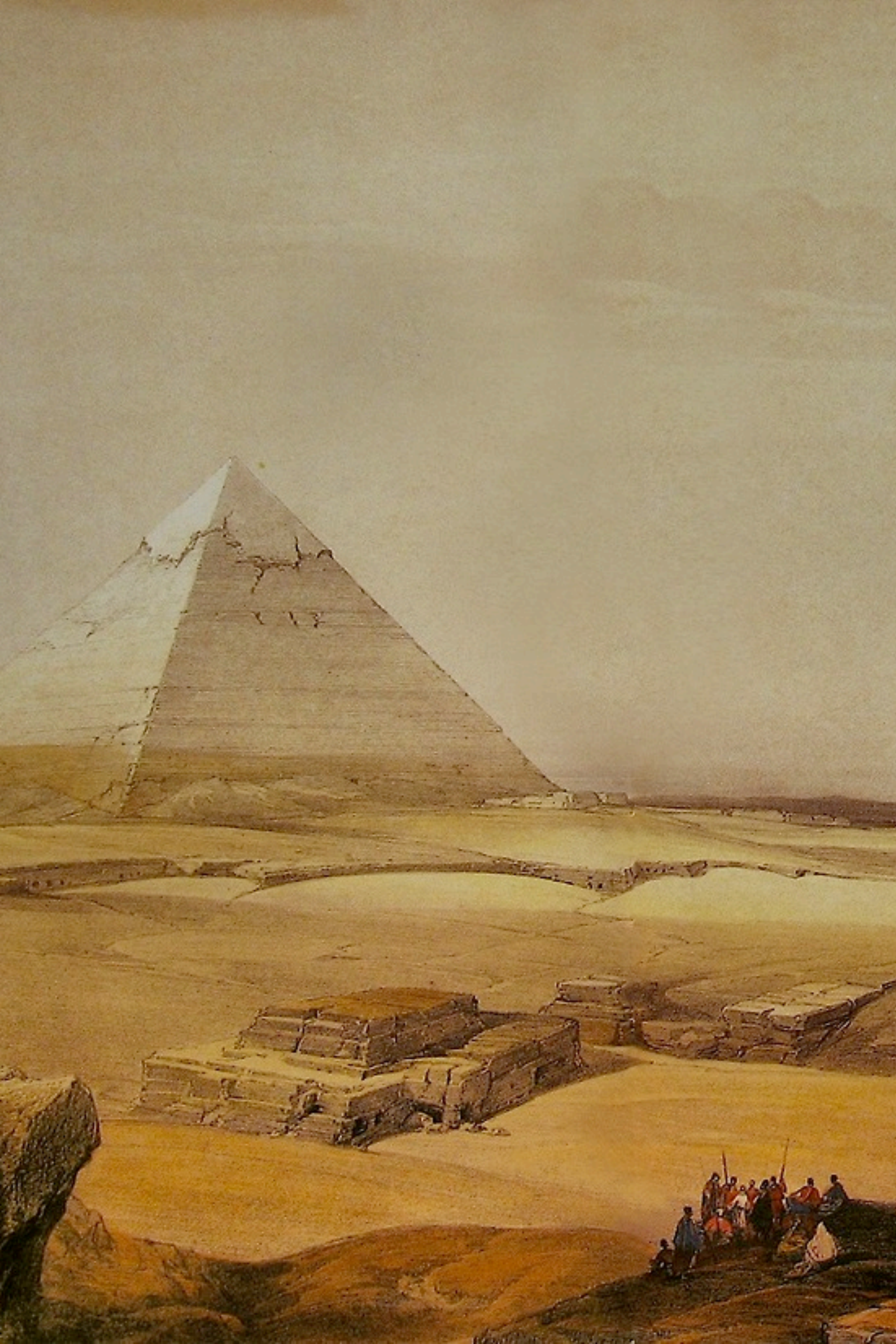
## Final Bits

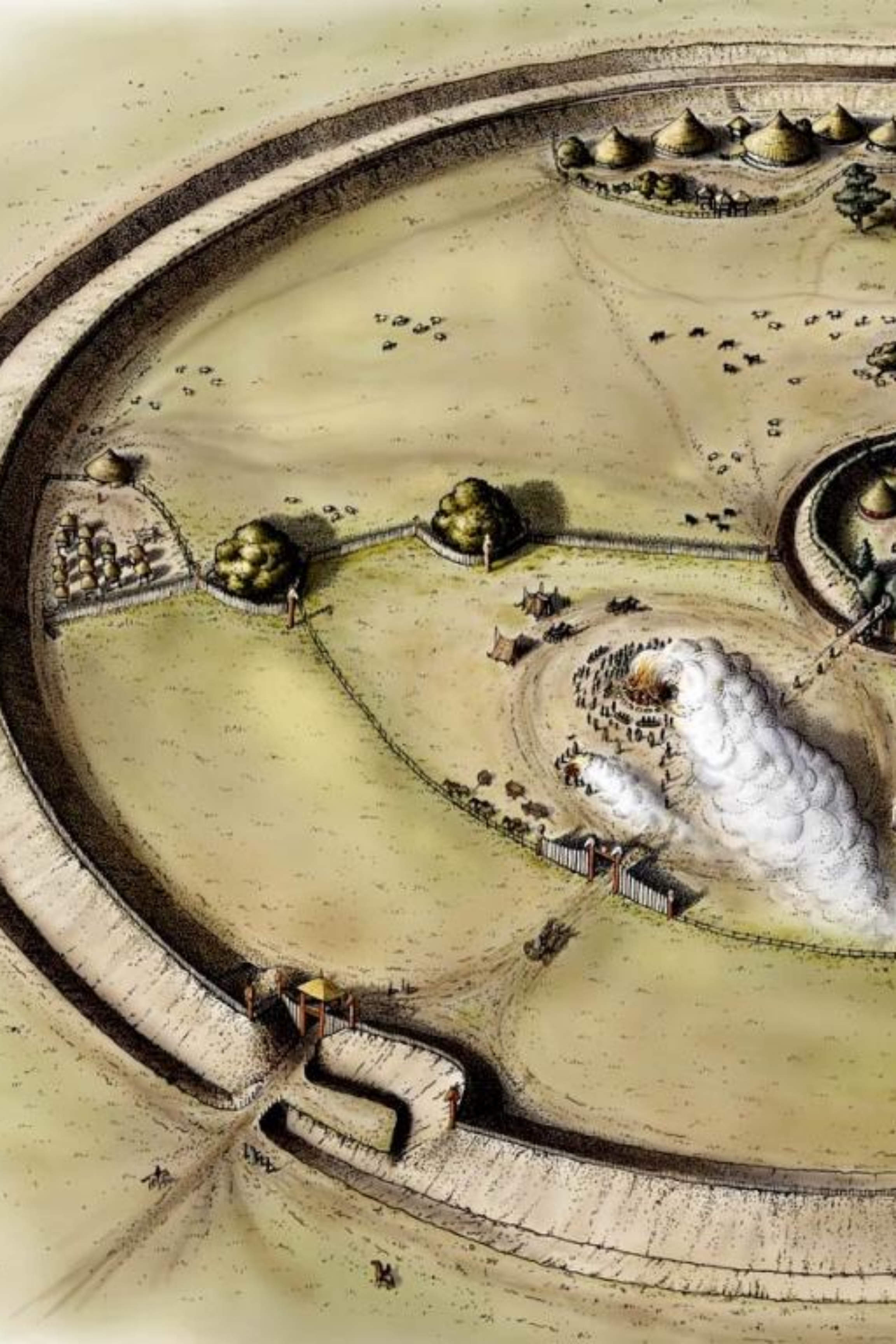
The session described above is intentionally short, but it hints at a large number of the situations encountered during a game. A few important things should be discussed a bit further.

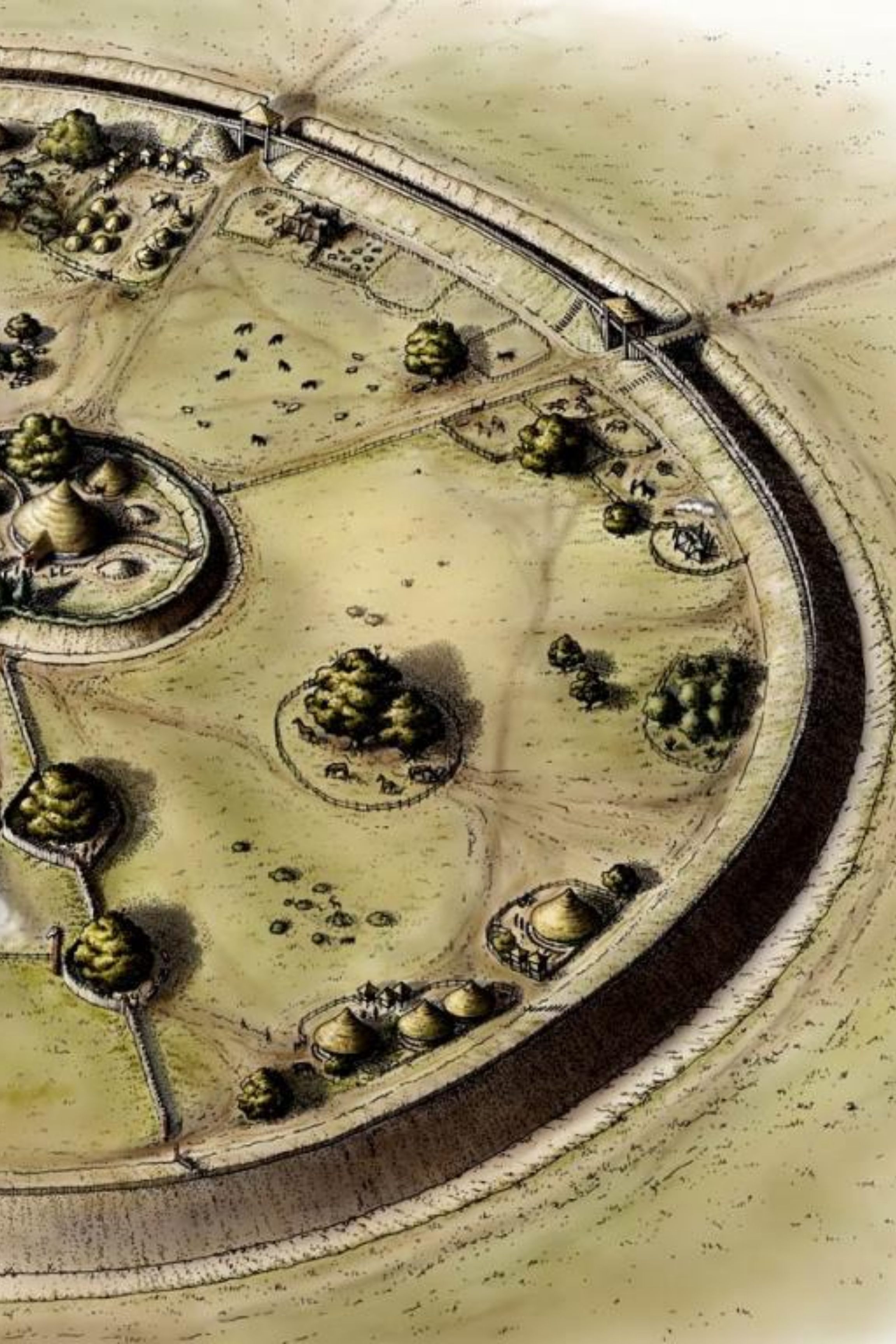
**Referee Impartiality:** It is vital to the sense of fair play at any game table that the referee maintain an impartial position, if possible. This can become more difficult in games where the referee is regularly rotated, or the narrative is cooperative. An impartial referee should listen to all players, and make choices which do not favor certain players over others, nor should the referee make choices which distinctly favor their characters or storylines at the expense of the rules, or other players.

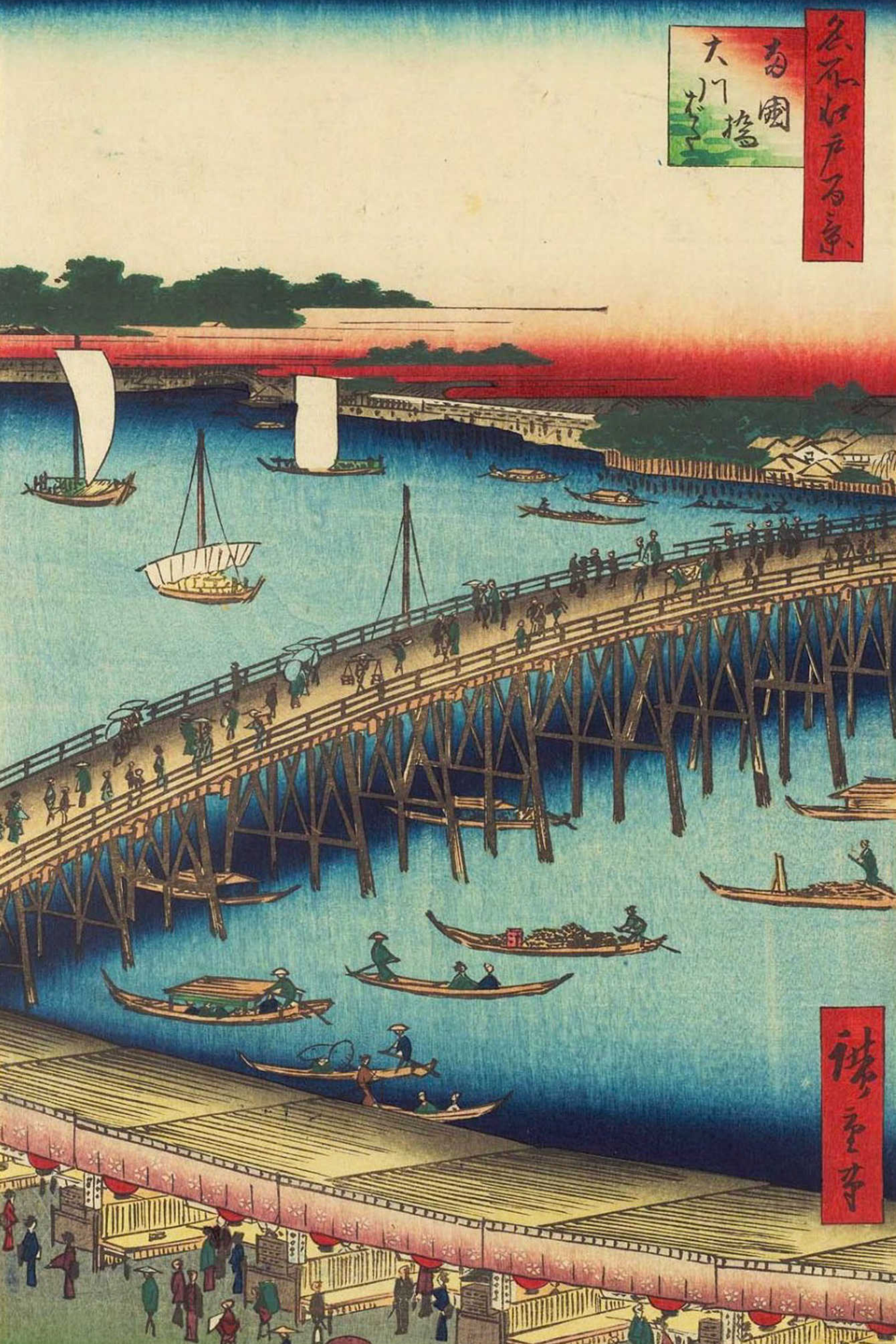
**The Rules & Improvisation:** In the end, the rules are here to facilitate telling a good tale in a format where others can take part in the telling through the commonality of the game and its rules. If the rules cannot effectively model some situation the players encounter, create the rules that can. Do not allow the rules to be a continual stumbling block toward an enjoyable game. At the same time, the rules exist to offer an understandable environment for everyone involved. It is not wise to continually ignore the rules that are presented, as the game quickly lose the sense of commonality with the other players. There are several examples of the players and referee talking out a fair solution to an in game issue in this example of play. These should offer some good ideas about how to be improvisational with the games rules when needed.

**Avoid Adversarial Storylines:** It is usually a good idea for all the players to be on the same "team". Creating situations of a directly adversarial nature among the players can lead to unforeseen conflicts at the game table, best avoid such things.





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両國橋
大川ばた
廣重画

## Name:

**Introduction:**

**Lineage:** **Class:**
**Level:** **Background:**
**Cultural Upbringing:**
*Languages:*
*Knacks & Knowledge:*

| *Adjustments:* | *Attribute* | *Value:* |
|---|---|---|
| | **Strength** | |
| | **Intelligence** | |
| | **Wisdom** | |
| | **Dexterity** | |
| | **Constitution** | |
| | **Charisma** | |

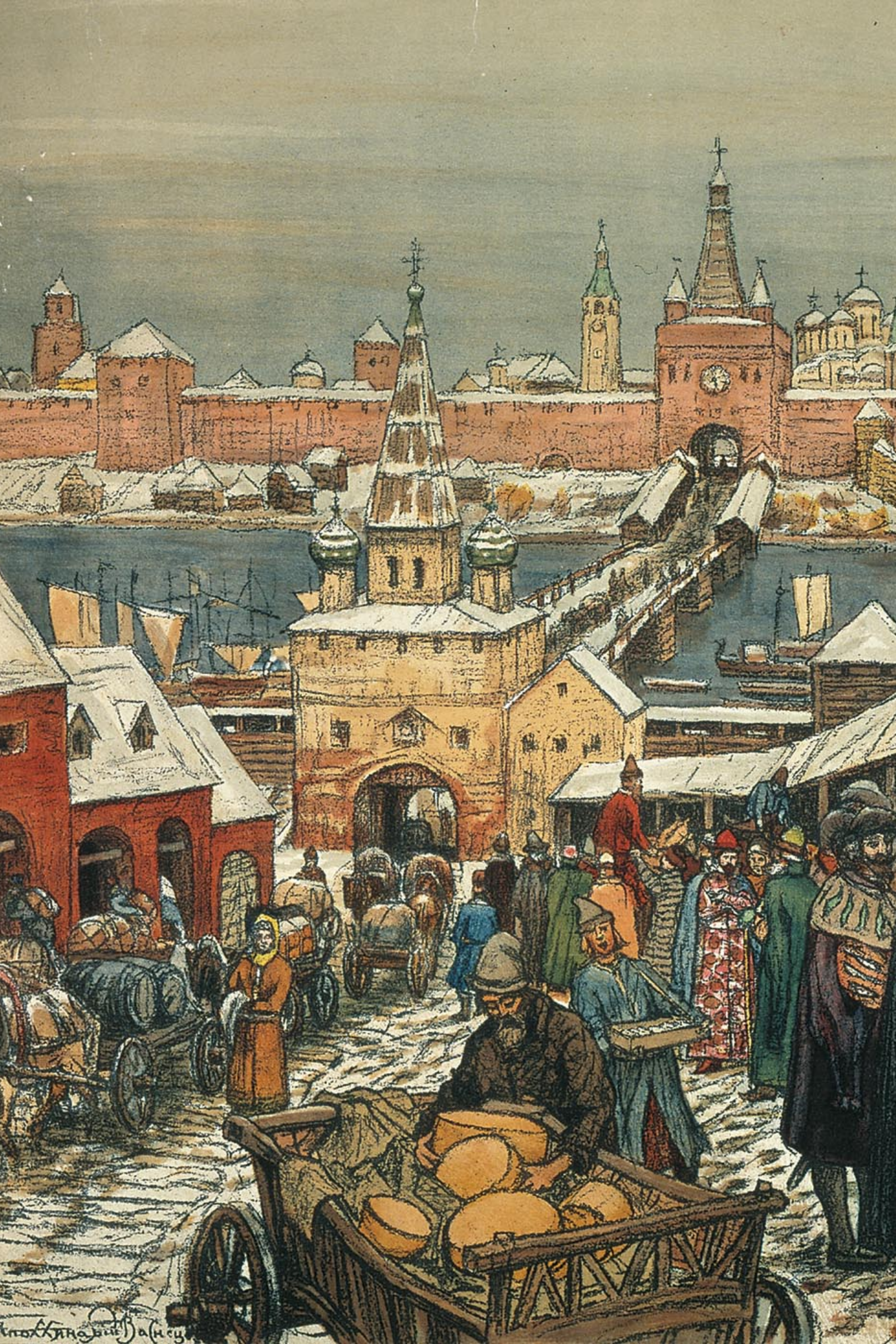
**Fighting Ability:**
**Armor Class:** **Hits:**
**Skill Bonus:** **Saves:**

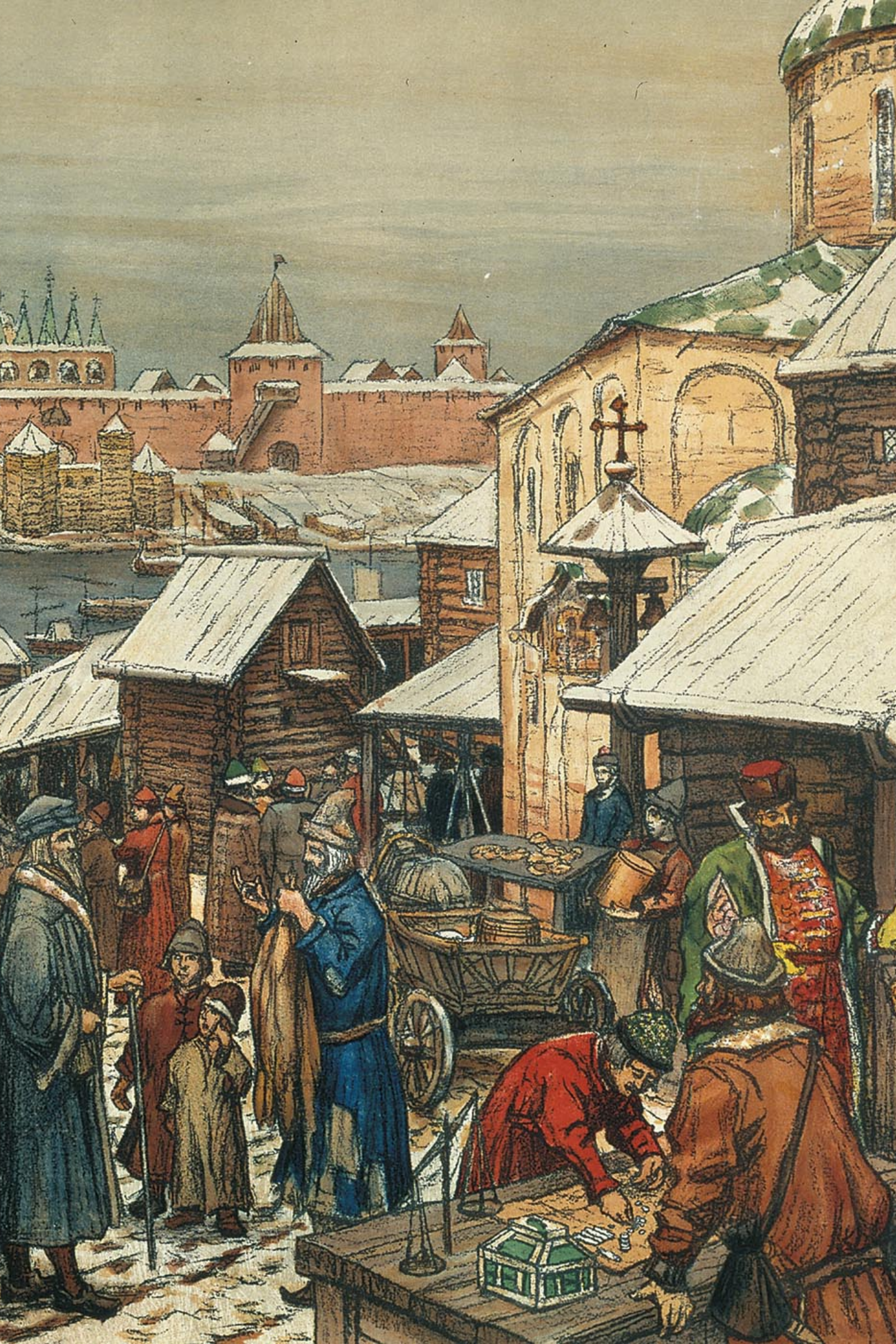
**Abilities & Talents:**

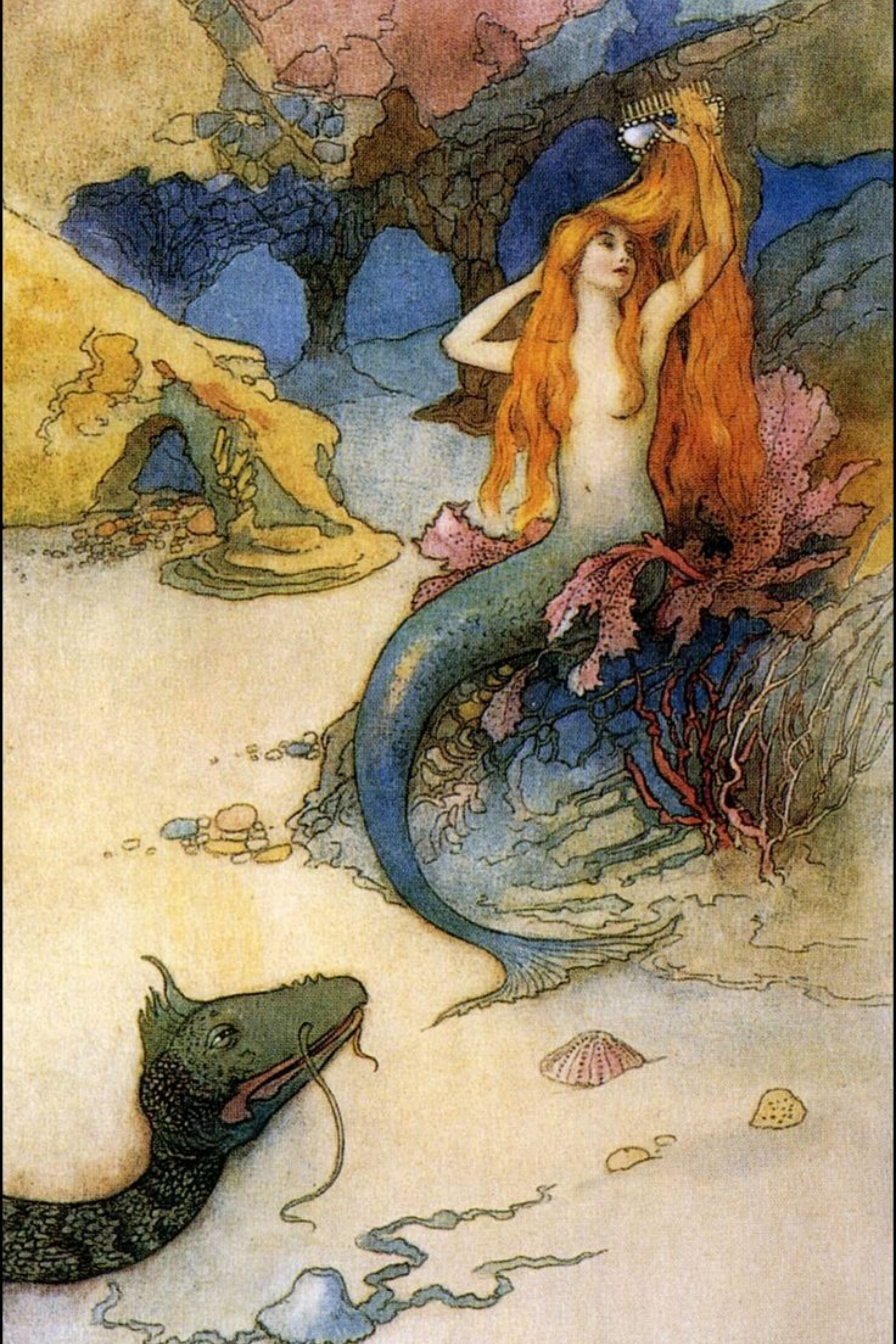
**Equipment:**

Location: Date:

Notes:







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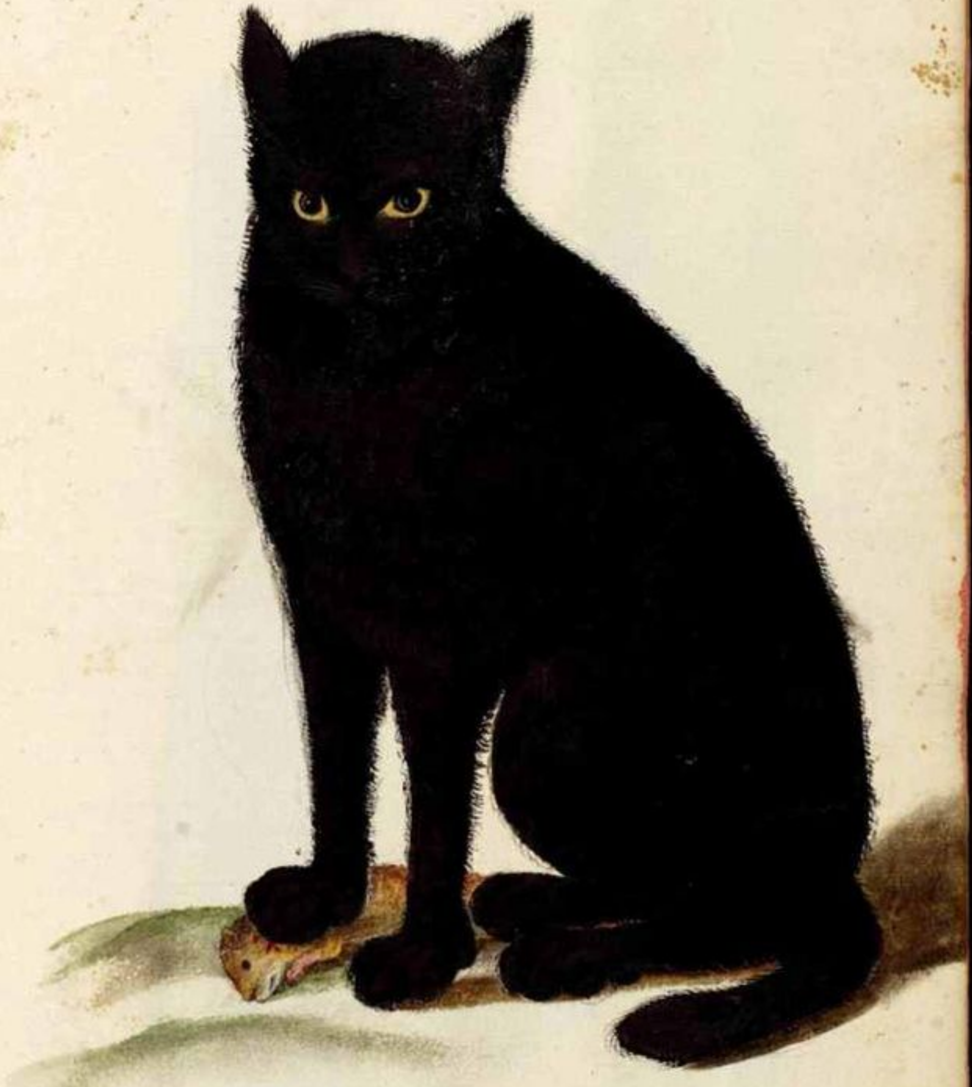
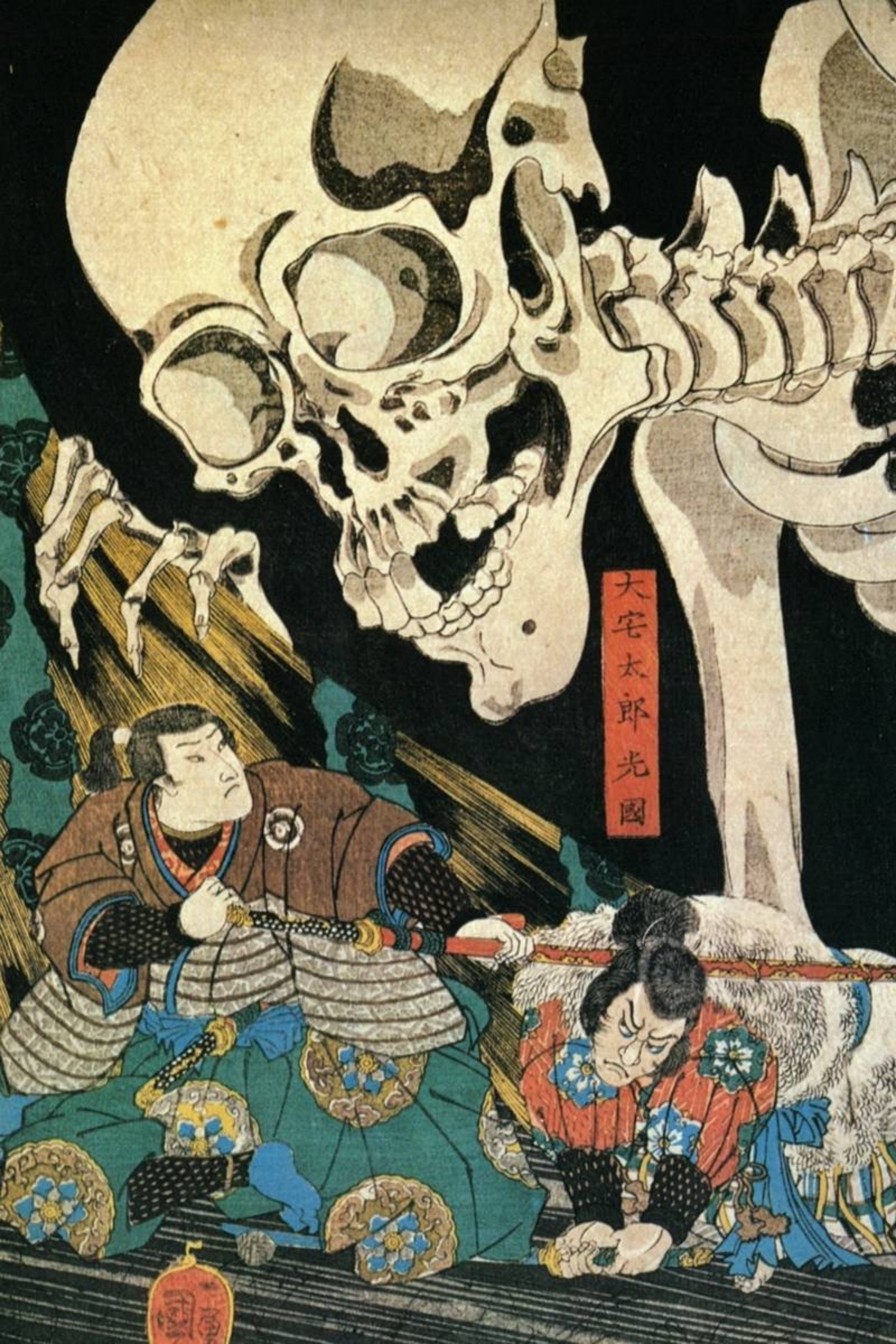
# The

# End



Catus niger


大宅太郎光國

荒井九

## Once upon a time...

Our ancestors gathered about the light of candle, fire, or hearth to tell tales of extraordinary adventure and strange, often spooky happenings. Children would take to huddling under blankets and clutching hold of their parents as their imaginations spun the words into fear and wonder, while they learned valued lessons through the fables woven by elders.

Within this tome, those tales are to be given new life through a form cooperative narrative commonly known as tabletop roleplaying. Inside this book will be rules by which the participants of this game become a portion of these tales and not simple purveyors of the stories, or myths, we cherish. In this, we can become the fantastic, if but for a few hours a week.